

BURLINGTON FINE ARTS CLUB  
CATALOGUE OF  
AN EXHIBITION OF  
THE ART OF INDIA

LONDON  
PRIVATELY PRINTED FOR THE  
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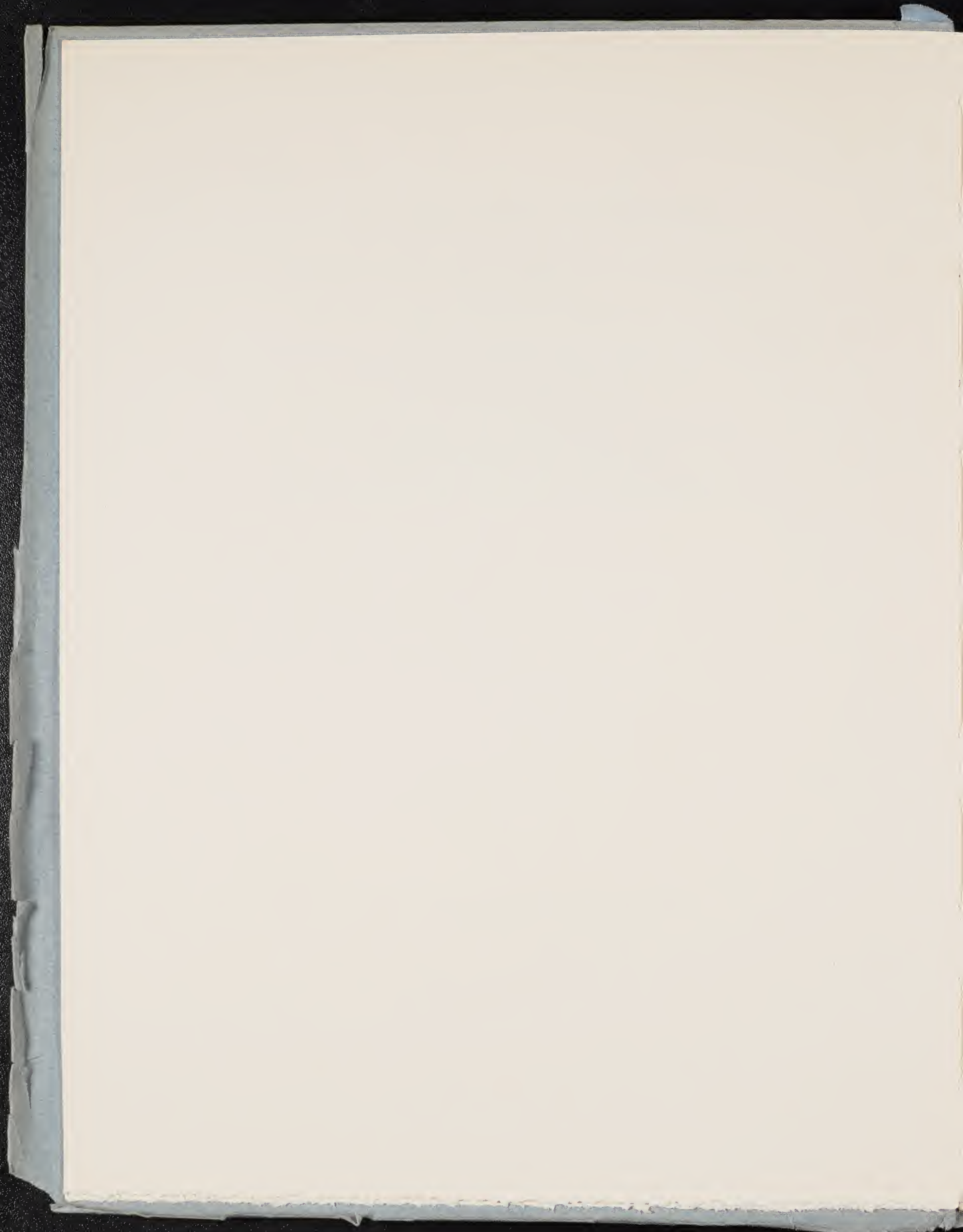
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## PREFATORY NOTE



THE prestige of Indian Art has suffered, both in this country and generally in the Western world, from a want of knowledge of its finest achievements. It should be clear from the examples shown on the present occasion that it is an art rich in masterpieces of a marked individuality of character.

The sculptured heads and carved seals recently excavated under the auspices of Sir John Marshall at Harappa cannot fail to be a source of wonder to lovers of art. They represent a wholly new type of creative invention. In their sharply cut realism they combine evidence of an uncompromising directness of vision with an astonishing vitality and power. The civilization of which they are the outcome is one of which until lately the existence had hardly been suspected, and it is likely that we are still only upon the threshold of discovery in this direction. A new light may well be shed upon the history of art which may prove to have an influence extending even to the Mediterranean. The date to which these remarkable objects are assigned is as yet a matter of uncertainty, and we shall be wise to ponder and to await the results of further excavation before assigning them to a definite epoch.

Leaving the Indus finds, we come to sculpture that may be readily recognized as Indian. The grandeur and nobility of the column carved with the likeness of a woman (No. 318) ascribed to the second century B.C. will surely convey even to those unfamiliar with the idiom of Indian art a sense of majestic beauty.

In the field of painting, the series of examples assigned to the late fifteenth century (Nos. 147, 149, 152, 155, and 158) show a phase of Indian painting prior to Persian influence that is hitherto little known. The singular method of stylization which they exhibit, their decorative effect, and the delicacy of their execution make them worthy of particular scrutiny. With the paintings of the Mogul period, we are on more familiar grounds. Nevertheless, the high artistic level of the examples shown will come as a surprise to many.

The Committee responsible for the Exhibition has had in view the purpose of exciting a wider interest in the Art of India by the display of

a comparatively small number of objects, as far as possible selected as illustrating that art at its highest level. A comprehensive survey of Indian culture, if on grounds of space alone, could not be attempted. The objects chosen are principally from the sphere of sculpture and painting, since it was felt that in these arts the genius of India has most completely expressed itself. Selection was further limited by the fact that the artistic riches of the country are still largely unexplored. The question of size and weight, especially in the case of sculpture, was also a determining factor. Ceramics are represented only in a cursory and in the main haphazard fashion; while jewellery has been limited to a small number of characteristic examples.

At the present undeveloped stage of the knowledge of Indian Art, the compilation of the catalogue has presented difficulties that would not be met with in the case of arts the material of which has already been classified by the prolonged efforts of scholars. The dating and cultural grouping of the objects must accordingly be regarded as only tentative. In the many instances, indeed, the views of owners have been adopted. The descriptions of the paintings lent by Mr. Chester Beatty are founded on notes by the late Sir Thomas Arnold.

The Government of India has laid students and lovers of art under an extraordinary debt of obligation for the unstinted generosity with which it has supported the Exhibition, thus enabling them to become acquainted at first hand with some of the greatest works of Indian art. The Governments of the several Provinces have cordially followed the policy of lending of their best. The ruling Princes of India have come forward too with like magnanimity. H.M. The King, in graciously consenting to the loan of the drawing of a Chameleon by Mansur (No. 65) from the Royal Library at Windsor Castle, has enriched the collection by a work of exceptional beauty, while private collections both in India and in this country have contributed to the exhibition with unsparing liberality.

ARCHIBALD G. B. RUSSELL  
*Lancaster Herald.*



## INDIAN PAINTING

### INTRODUCTION



N exhibition like the present can illustrate but partially and imperfectly the achievements of India in painting, since the great frescoes of the Buddhist period surpass in scope and grandeur all the later pictorial art, and these are necessarily unrepresented.

The famous frescoes of Ajanta date from about the first to the seventh century of our era. Here, and in the frescoes belonging to the later part of the same period at Bagh, in Gwalior State, Indian painting reveals an astonishing range and vitality. The subjects are chiefly taken from the Jatakas or stories of the previous incarnations of the Buddha, and bring before our eyes with extraordinary fullness and reality all the varied life of the India of the painters' day. Not only superhuman presences of *Buddha* and *Bodhisattva*, not only princes in palaces, but men, women, and children of every rank in life, all in thronged and animated movement, people these painted walls. And one notes how sympathetically animals, birds, and plants are pictured; not so much from acute observation as from a persuasion of the deep kinship that unites all life on earth. The Buddha had in former existences lived the life of an elephant, a deer, a wild-goose; and the Buddhist belief made natural the conviction of the unity of all life which pervades this Buddhist art.

From a technical point of view the frescoes are equally remarkable. In those at Bagh, and in the best of those at Ajanta, we are struck by the beautiful grouping, the instinctive discovery of rhythmical relations in natural movement, the variety of pose, the mastery of foreshortening. And, what is specially remarkable in an Asiatic art, there is evidence of a real plastic feeling; a not unsuccessful endeavour to express the roundness and relief of human forms, and to suggest the recession of space. At Bagh there is a procession of riders on elephants moving obliquely toward the spectator, where the sense of mass and of movement from within the picture is communicated with great power.

In these frescoes there is a direct and spontaneous feeling for nature, and an extraordinary freedom from formalized conventions learnt by rote. The drawing is full of energy and grace, without any stylization. But it

is above all the vision of life in all its teeming complexity yet profound unity of relationship that impresses. The atmosphere is religious, but divine and human are in familiar touch with one another; the *Buddha* and the great *Bodhisattvas* of Ajanta, unforgettable images that rival the greatest conceptions of Western Art, are not aloof from humanity but rise from suffering flesh into spiritual regions where, beholding all things, they gaze down upon the world with an infinite compassion.

The ravages of Time and yet more the ruthless destruction by Muhammadan iconoclasts have left but little surviving of the earlier pictorial art. But it seems that with the decline of Buddhism, about the eighth century, and its subsequent extinction in India, there was a rapid decay of art. Hinduism, preoccupied with the service of deities in many superhuman forms, inspired a quite different art from that which the Buddhist faith, teaching the salvation of the human soul through its own efforts, had inspired in the painters of Ajanta, whose creations of animated scenes overflow with a warm and tender humanity. In the few surviving relics of medieval painting in India art seems to have become codified; hieratic conventions rule the painter's brush. There is a certain graphic energy and a strong sense of linear rhythm, but flatness takes the place of rounded forms, and abstract types the place of character.

The art had fallen into a state, if not of atrophy, of somnolence, from which it could only be roused by some external stimulus. Such a stimulus was given in the sixteenth century by the successful invasion of the Great Moguls, Babur and his successors on the throne of Delhi. These brought with them the literary and artistic traditions of Persia, and were themselves distinguished by a great love of poetry and of beauty in nature and art. The revival of painting under the patronage of the emperors spread over other parts of India, where the native princes, especially the Rajputs, took pride in employing local artists at their courts.

The indigenous traditions took on new life; a certain infusion of naturalism tempered conventions which had stiffened into an archaic frigidity. Meanwhile at Delhi the Mogul style was being developed by a numerous and brilliant succession of artists, many of whose names are recorded.

Of the Mogul School we are fortunately able to exhibit a series of splendid examples.

This School originates with the invitation to Kabul in 1550 by the



exiled Emperor Humayun of two young Persian painters whom he had met in Tabriz—Mir Sayyid Ali and Abdus Samad. Examples of these gifted painters were shown at the Persian Exhibition this winter. Both went on to Delhi when Humayun had recovered his throne, and continued to work for his successor, Akbar. That great ruler's policy of conciliating the Hindus and of employing them in responsible posts extended also to his liberal encouragement of art. A large number of painters worked in Akbar's Court, and the great majority were Hindu. And though Bihzad and his school were the chosen exemplars of these artists, the Persian style quickly underwent a change and took on an Indian character. Instead of the supremely decorative designs in pure bright colours, beloved of the Persians, the Indians, with a less sure instinct for colour and pattern but a much stronger interest in reality and character, compose with more sense of atmosphere and of the solidity of objects represented.

Akbar died in 1605, and his son Jahangir continued his patronage of artists with even greater zest and appreciation. In the painting of Jahangir's time the Persian element has been assimilated. On the other hand, the example of European paintings and engravings, which were collected and prized, exerts an influence perhaps even greater than that of Persia.

The Mogul School represents a court art. The paintings commissioned by emperors and nobles were scenes of ceremony, incidents of contemporary or past history, occasionally illustrations of Persian or Indian poetry, hunting scenes, Zenana scenes, and above all portraiture. It is in portraiture, using the word in a wide sense, that these artists excel. No period of history, in East or West, has left a more abundant pictorial record of its notable personages. And though there is but little variety in the poses chosen, the people are drawn with obvious veracity and a vivid sense of character. A marvellous series of portraits, of the time of Jahangir and of his son Shah Jahan, is in the British Museum. Some exceptionally fine examples are in the present exhibition. Animals—favourite horses, hawks, and elephants—are portrayed with no less mastery than men. Among the painters of animals and birds Mansur is especially famous; the 'Chameleon' from the Royal Library at Windsor (No. 65) is an exquisite and hitherto unknown example of his work. Mention must also be made of a motive which often recurs and which is characteristic of the school: the visit of an emperor or a prince to a religious teacher or hermit in his thatched hut among the fields.

And it is interesting to find that Hindu and Muhammadan saints are occasionally grouped together as in No. 26.

The painting of a group of persons sitting in a grove at evening (No. 78) shows how the Mogul artists had been able to assimilate all they wanted from European example without direct imitation. There is hardly a trace left here of Persian style.

With the seizure of the Throne in 1658 by Aurangzib while his father Shah Jahan, whom he kept captive, was still alive, a great change came. The liberal policy of the earlier emperors was reversed; and Aurangzib, a strict and austere Muslim, discountenanced painting. Thenceforward there is an increasing mutual interpenetration of the Mogul and Hindu schools. Hindu themes become more and more common. In the eighteenth century there was much painting in a mixed style, the Mogul element prevailing here, and the Hindu element there. In some cases it is impossible, at least in the present state of our knowledge, to determine to what local schools the painting should be assigned. But the most important schools were those of Rajputana, and these have a distinctive style of their own, examples of which go back at least as early as A.D. 1600.

Specimens of the earlier painting of the various Hindu Schools are rare, but interesting examples are here shown, from Indian and English collections.

It is probable that the sight of Persian miniatures in the possession of their patrons stimulated the Rajput painters and moved them to cast off the stiff conventions and formal gestures of tradition. Certain it is that during the seventeenth century, at the beginning of which the Rajput style in small paintings still seems dependent on fresco, a change comes over the art, and the Rajput paintings of the succeeding century, especially those of the Himalayan schools, are marked by a peculiar suavity and grace.

The typical drawing of the Rajput School, however, owes nothing essential to Persian example; at the same time it has quite different aims from the typical Mogul painting. It treats also of quite different motives. The masters of the Mogul School aim at a lively representation of men, animals, and things, with an eye also to decorative effect. They are interested in events and appearances.

The Rajput painters, on the other hand, are inspired rather by emotional themes. They are interested in the things in life and nature which kindle emotion, and in the pictorial expression of that emotion. This is an art,



lyrical in mood, allied to the arts of dance and song. It is above all distinguished by fluid beauty of line, spontaneity of gesture, and rhythmical disposition of forms. Its themes are taken from old legends and poetry, especially the legends of the god *Krishna* and the *Gopis* (milk-maids), whose loves symbolize the mystic union of the human soul with the divine.

Among the favourite Rajput themes also are the *Ragmalas*, as they are called, or 'musical modes', the *Ragmala* paintings being a pictorial counterpart to the moods expressed by the thirty-six melody-types of tradition, each associated with particular seasons and hours of the day. *Raginis* are the 'female' modes of the *Ragas*. Some of these paintings are of singular beauty.

The latest developed of the Rajput schools was the school of Kangra, in a valley of the Himalayas, which flourished especially in the late eighteenth and early nineteenth centuries. The Kangra paintings and drawings have a delightful freshness and joyous grace. In the later work of this school the sweetness cloyes. The designs become enervated by continual repetition. But at their best the Kangra drawings have a special kind of feminine charm, unmatched elsewhere in art.

L. B.

## INDIAN SCULPTURE

### INTRODUCTION



IN discussing India there is a tendency to exaggerate its isolation. Neither the Himalayas nor the hills of the Afghan frontier are impenetrable. In fact, so little is this so, that in many ways the Indus Valley and the Punjab must be regarded as being exterior to India proper. The lie of the two great river systems of the Ganges and the Narbada has determined the general direction of the spread of culture in India. On either side are hills and forests, marking the line of advance as rigidly as any mountain defile. The *Maurya* and *Sunga* Dynasties ruled in the Ganges Valley (fourth century B.C. to first century A.D.); the *Kushans*, northern intruders, ruled in the upper Ganges Valley (second century A.D.); the *Kshatrapas* and *Satavahanas* ruled in Western India (to the fourth century A.D.); the *Gupta* power extended from the Ganges to Western India; the *Chalukyas* ruled over the Deccan and were hereditary enemies of the *Pallavas* of the South (fifth to eighth centuries A.D.), being finally defeated by the *Rashtrakutas* who held very much the same country. Henceforward the history of Northern and Southern India is not so closely knit together, the appearance of the Muhammadan being the disturbing factor. . . . In India, as elsewhere, art has been dependent upon patronage and the distribution of the monuments of the various periods will be found to follow closely the adjustment of political power. Yet it must be remembered that Indian life is many-sided. On the one hand there is the city-life of commerce and the court, while on the other, and at no great distance, there is the primitive life of the hill and forest peoples, culturally an India within an India, actually a different world. In between the two, and in contact with both, must be recognized village-India, a compound of numberless units, each very much self-contained and, until recently, highly differentiated by local traditions of great antiquity.

Indian archaeology and the history of Indian art begin in the third century B.C. with the sculptured capitals of Asoka's memorial pillars. They are usually discussed as a problem in foreign influence. But although they stand apart from the work of succeeding periods, being distinguished not



only technically by the brilliant finish of the polished surface, but by the whole conception and feeling of the work, yet the title *Persepolitan* by which they are usually described is hardly satisfactory. They do not tally, even generally, with any known Persian type of capital, and indeed vary greatly among themselves. Nor have they anything in common with Indian sculpture proper, which came into being during the following century. The work on the *stupa*-railings at Bharhut and Sanchi (Early Period, second century to first century B.C.) is distinguished by its low relief cutting, its boldly placed design, and its naïve inspiration, which is of the popular, story-telling kind. These sculptures are sometimes ascribed to the *Buddhist Period*, but the phrase is unjustifiable. It is true that the coping-stones and pillar-medallions at Bharhut, and the gateway panels at Sanchi, are for the greater part filled with scenes from the Buddhist scriptures. Even among these, *jataka*-stories are numerous, purporting to illustrate former lives of the Buddha, but actually embodying traditions far older than Buddhism. The large figures that guard the Bharhut *stupa* [No. 278] are of the same kind. They are the primeval spirits of tree and fountain, hill and forest, the presiding deities of the regions of the earth, gathered together, as it were, in spite of themselves, to reverence the great Teacher. So strong is their personality that their names are preserved for us by inscriptions identifying each figure. Their appearance in the cause of Buddhism is in the nature of propaganda. They still survive, some of them actually in name, in the veneration of village-India. The appearance in stone of these delightful *yakshas* and *yakshis* is particularly interesting, because nowhere at Bharhut and Sanchi, or anywhere in the sculpture of the Early Period, is the figure of Buddha himself portrayed.

At Mathura the sculptors of the Kushan period (second century A.D.) denounced this reticence and applied their skill to the creation of images of *Buddhas* and *Bodhisattvas*, and the personalities of the Jain sect [Nos. 93, 96, 97, 98]. Here also, Indian sculptors first broke away from the architectural bas-relief tradition of the Early Period, and began to cut cult-images, panels in high-relief, sometimes in fact almost in the round. Kushan art came into contact with the provincial Graeco-Buddhist work of Gandhara, the iconographical inspiration of which is borrowed from Mathura. It is usual to speak of Western influence in Indian sculpture of this and other periods, but it is not easy to identify it in the sculptures themselves. The trend of the influence was obviously from India outwards.

At Amaravati, which is approximately contemporary with the Kushan period, two styles are discernible. In certain of the earlier sculptures the *Buddha* figure is not found, and even in the later works the ancient symbolism is freely used. Boldly cut figures on a large scale were made at Amaravati as well as at Mathura. The individuality, however, of Amaravati lies in its development of the treatment of the pillar-medallion, and in its exquisite rendering of foliage and flower scrolls. In both cases the cutting is in very low relief and extremely accurately done, bringing into the work an entirely new quality, akin to 'draughtsmanship'. The circular medallion is no longer an imposed limitation, but is the basis of the unfolding of the whole design. This naturally led to the abandonment of the old peripatetic, graphic style, in which the characters were repeated again and again in the same relief until the story had been made clear in all its incidents. At Amaravati whole medallions are devoted to single scenes, such as the great *Translation of the Begging-Bowl* relief in the British Museum, and series of scenes are portrayed preferably on long panels subdivided architecturally by the walls and gateways of the setting. The movement of the time was towards sophistication and that iconographical conciseness which lies at the heart of the work of the later periods. It is, however, in the rendering of flowers and foliage that Amaravati excels. Here the tendency is a refining one, bringing about a delicacy and subtlety of treatment that borders on the fanciful. The lovingly exact reproduction of *lotus*, jack-fruit, and *bignonia* at Bharhut and Sanchi is still to be found, but is continually exceeded, so that petal and leaf are now subordinate to sheer delight in design. The lotuses that fill the spandrels of the pillar-medallions are caught in eddies of broken water which in its turn is transmuted and breaks into foliage. If its dynamic vitality of design is the excellence of Indian medieval sculpture, it is derived from Amaravati.

The art of medieval India is Brahmanical in essence and is founded upon a rock-cutting technique worked out at Ajanta, Badami, and Ellora (Early Medieval, sixth century to eighth century). It is true that from the beginning large caves had been cut, but they are not comparable with the medieval caves. These are not mere imitations of wooden buildings, empty façades. The final touches of their lavish decoration appear as the necessary end of the first strokes of the mallet that laid the plan and fixed the proportions. Not only does sculpture exist here, but it exists as an integral part, defining pillar-forms, plinths, mouldings, and doors, so that no line



can be drawn between the architectural and the decorative. This tradition is carried over, unbroken, to the great structural temples of the later medieval period. The towering spires of the tenth-century Khajuraho were built *en bloc*, the piled-up series of images and the complicated mouldings being carved from the mass, as if from the living rock.

In summary, it may be said that early Indian sculpture is essentially bas-relief sculpture, and that its inspiration was popular. At Mathura, in the Kushan period, Indian iconography begins, and the cult-element becomes prominent. By the sixth century Buddhism in India had been so metaphysically transmuted that it had become un-Indian, that is to say, unacceptable to India. Its decline was followed by a period of Brahmanical ascendancy, during which modern sectarian Hinduism came into existence. The period, however, is clearly to be divided into two halves. Its beginnings at Ellora, Badami, and Pattadakal are creative in the proper sense of the word, unfettered by hieratic or literary traditions. In the second half of the period traditions not only exist, but have full sway. Medieval Indian sculpture was created at the great cave-temple sites, and its technique and values are derived directly from the cave-temples. Preserving its rock-cut, bas-relief character, it is scrupulously faithful to its material. It is also curiously independent of chiaroscuro; in the brilliant Indian sunlight chiaroscuro has nothing subtle about it and its black and white crudities are consequently rejected. In the same way the line of the silhouette is not stressed and modelling in the sense of reproduction of muscular detail is avoided. The broadly conceived planes of such a figure as the *Ilyssos*, especially the powerful, flat treatment of the thighs, is the antithesis of the treatment of mass in Indian sculpture; just as the bulgy articulation of the musculature of most Indian sculpture is the antithesis of its insistence on simplification. Since the nature of the material is never disguised, the form hewn from it is always well founded. These figures, however extravagant the posture may be, always stand; the design springs from below like a growing thing. The treatment of the limbs is curvilinear, but austere so, the straight lines of the lower part of the body being used to develop the swelling hips and breast of the Indian ideal. Arms and hands are very vividly treated, the drawing of the gesture, however perfect, never degenerating into a dominant silhouette. The sense of movement is never linear in origin, but always in three dimensions.

The iconographical theory of the late medieval period has been allowed



too much weight in the criticism of the sculptures themselves. This literature cannot be applied to any but the latest sculptures, which, though always competent, clearly declare their hieratic, even mechanical origins. It is true that throughout medieval sculpture expression is sought within the bounds of a detailed iconography. The late iconographic literature, however, represents the dead bones of the working tradition; the sculptures themselves bear witness to its growth and development. In the finest work considerable freedom of treatment is won by the sculptor in his acceptance of a convention that is obviously still vital and full of significance.

K. DE B. C.

#### NOTE

Wherever possible an indication of the area of origin of the work has been given. For this purpose, the term 'Western India' has been used to indicate the area of distribution of the late medieval structural temples, which, centred upon Rajputana, stretches from Allahabad to Ahmadabad. The fixed points for dating these works are the temples of *Vimala Sha* (A.D. 1031) and of *Tejapala* (A.D. 1230) at Mount Abu, the *Nilakantha* temple at Udayapur and the *Sas-Bahu* temple at Gwalior (c. A.D. 1070). For the early medieval period fixed points are provided by *Cave III* Badami, A.D. 578, the *Meguti* temple at Aihole, A.D. 634, and the *Virupaksha* temple at Pattadakal, c. A.D. 740. The cast metal figures are dated tentatively, pending very necessary further research.

The description of the material of certain examples as 'bronze' or 'brass' must be understood to include mixed alloys of varied content.

In the catalogue references have been given to the following works under the stated abbreviations:

VINCENT A. SMITH: *History of Fine Art in India and Ceylon* (2nd edition)—*H.F.A.*

K. DE B. CODRINGTON: *Ancient India*—*A.I.*

K. DE B. CODRINGTON: *An Introduction to the Study of Mediaeval Indian Sculpture*—*M.S.*

A. K. COOMARASWAMY: *History of Indian and Indonesian Art*—*H.I.A.*

## CATALOGUE

### IN THE GALLERY

NOTE.—*The Exhibits are numbered consecutively from left to right, beginning at the door on the left upon entering. All Exhibits either upon or against the walls, including the contents of the cases, are numbered in that order. The Exhibits on the floor in the middle of the room are then numbered consecutively, starting from the far end of the room. The Exhibits in the Writing Room on the ground floor then follow, again beginning on the left upon entering.*

*The Committee accept no responsibility for the accuracy of the attributions in the Catalogue.*

1. PORTRAIT OF AN UNKNOWN LADY.

18th century.

$7\frac{1}{8} \times 4\frac{1}{2}$  in.

*Lent by Seth Sobhag Mal Mehta of Ajmer.*

2. GOSAIN JADRUP.

Attributed to Govardhan.

Dated 1026 Hijri (A.D. 1616).

$8 \times 4\frac{7}{8}$  in.

*Lent by Seth Sobhag Mal Mehta of Ajmer.*

3. AN UNKNOWN LADY LYING ON A BED TALKING TO AN OLD WOMAN, TWO LADIES STANDING BY.

18th century.

$8\frac{1}{2} \times 6\frac{3}{8}$  in.

*Lent by Seth Sobhag Mal Mehta of Ajmer.*

4. A BHIL RAJA AND HIS WIFE HUNTING.

18th century.

$9\frac{1}{2} \times 5\frac{7}{8}$  in.

*Lent by Seth Sobhag Mal Mehta of Ajmer.*

5. ARJUN AND BANU BEGUM MUMTAZ MAHAL (?), WIFE OF SHAH JAHAN, in whose memory he built the Taj Mahal.

18th century.

$6\frac{1}{2} \times 4\frac{1}{8}$  in.

*Lent by Seth Sobhag Mal Mehta of Ajmer.*

6. TWO LADIES IN A GARDEN ADDRESSING A PEACOCK.

A *Ragini* subject.

Kangra School; 18th or early 19th century.

$8\frac{7}{8} \times 6\frac{3}{8}$  in.

*Lent by Mr. J. C. French.*

7. A *RAGINI* SUBJECT. Forest scenery of the ranges of Central India, showing families of bears, monkeys, peacocks, snakes, a tiger, and a winged dragon, while a man holds a snake twined round a tree in front of a cave.

Early Rajput School; c. A.D. 1600.

$13 \times 9\frac{7}{8}$  in.

*Lent by Mr. Ajit Ghose.*

8. *NAGA* FROM A SHRINE DOORWAY; granite.

H. 22 in.

Medieval; 10th century.

Kiching, Mayurbhanj, Bengal [Kiching Museum].

*Lent by H.H. the Maharaja of Mayurbhanj.*

9. LOVERS. A *Ragini* subject.

From the collection of Balah Ram of Srinagar, Garhwal District, a descendant of the Court artists of the Rajahs of Garhwal.

Rajput School, with Mogul influences; early 17th century.

$7\frac{1}{4} \times 5$  in.

*Lent by Mr. J. C. French.*

10. THE VOTARESS. She carries a lamp to a shrine at dawn. Unusual in style.

Mogul School, with Hindu influence.

$6\frac{1}{4} \times 4\frac{1}{4}$  in.

*Lent by Mr. P. C. Manuk.*



11. FEMALE FIGURE FROM A SHRINE DOORWAY; granite.  
H. 2 ft. 4 in.  
Medieval; 10th century.  
Kiching, Mayurbhanj, Bengal [Kiching Museum].  
*Lent by H.H. the Maharaja of Mayurbhanj.*
12. SCENE FROM THE *KRISHNA* STORY. Krishna as cowherd and Radha in the forest beside a stream. A hill-town in the distance.  
Kangra School; 18th century.  
 $8 \times 5\frac{1}{2}$  in.  
*Lent by Mr. J. C. French.*
13. *KRISHNA* AND *RADHA*. Krishna comforting Radha on the banks of a stream among blossoming trees.  
Kangra School; early 19th century.  
 $5\frac{1}{4} \times 6\frac{7}{8}$  in.  
*Lent by Mr. P. C. Manuk.*
14. *NAGA* FROM A SHRINE DOORWAY; granite.  
H. 2 ft.  
Medieval; 10th century.  
Mayurbhanj, Bengal [Kiching Museum].  
*Lent by H.H. the Maharaja of Mayurbhanj.*
15. A LADY WALKING ON AN UPLAND IN SPRING, ATTENDED BY TWO MAIDS AND SMOKING A *HOOKAH*.  
Kangra School; 18th or early 19th century.  
 $8\frac{1}{8} \times 5\frac{1}{8}$  in.  
*Lent by Mr. J. C. French.*
16. *GOVARDHANDHARAN*. Krishna holding the hill Govardhan to protect the people of Brindaban and their kine from the rain poured down on them by Indra.  
By Molaram, the most famous of the Garhwal painters.  
Late 18th century.  
 $8\frac{3}{8} \times 5\frac{1}{8}$  in.  
*Lent by Mr. Ajit Ghose.*

17. STELE carved in low relief with scenes from the life of the *Buddha*: buff sandstone.

H. 3 ft. 2 in.

Gupta; late 5th century.

Sarnath, near Benares [Sarnath Museum, C (a) 2, *Catalogue*, p. 186; *A.S.R.*, 1906-7, p. 93, pl. 28, and 1907-8, p. 49, pl. 13 b].

*Lent by the Government of India.*

18. PORTRAIT OF MIRZA KHASI TIRANDAZ.

Signed Ray Chathmal.

Mogul School; 17th century.

$6\frac{3}{4} \times 4\frac{1}{4}$  in.

*Lent by the Secretary of State for India.*

19. GIRL-MUSICIAN playing to a young prince in a palace-garden.

Mogul School; 17th century.

$14\frac{1}{2} \times 9\frac{5}{8}$  in.

*Lent by the Secretary of State for India.*

20. SHAH ABBAS OF PERSIA RECEIVING AN AMBASSADOR FROM DELHI. Inscribed with the names of the principal personages. The ambassador is Khan i Alam, Ilchi (ambassador). Seated on the right are Mirza Beg Tatar and Isfandiyar Beg. At the back is Yusuf Aga (the falconer).

Mogul School; 17th century.

$14\frac{7}{8} \times 10\frac{1}{2}$  in.

*Lent by Sir William Rothenstein.*

21. SHOEING A HORSE.

Line drawing with touches of red.

Mogul School; 17th century.

$4\frac{3}{4} \times 5\frac{3}{4}$  in.

*Lent by Mr. A. P. Oppé.*

22. A KING ARRIVING ON A POLO GROUND. Attendants playing with polo-mallets before the polo-players arrive on the field.

Mogul School; early 17th century.

$9\frac{3}{4} \times 6$  in.

*Lent by Mrs. Webb-Johnson.*

23. PORTRAIT BEARING THE NAME OF ASAD KHAN.

Asad Khan was Master of the Horse to Shah Jahan and afterwards the Chief Minister of Aurangzib. The identification is doubtful.

Mogul School; 17th century.

Binyon and Arnold, *Court Painters of the Grand Moguls*, pl. xxx.

$6\frac{1}{2} \times 3\frac{3}{4}$  in.

*Lent by the Secretary of State for India.*

24. FUNERAL SCENE.

Mogul School; early 17th century.

$6\frac{3}{4} \times 3\frac{7}{8}$  in.

*Lent by Mr. Charles Ricketts.*

25. PORTRAIT OF A WRESTLER.

By Manohar.

Inscribed Fil-i-Safid or 'White Elephant', the name by which the wrestler was known.

Mogul School; 17th century.

$5\frac{1}{4} \times 8\frac{5}{8}$  in.

*Lent by Sir William Rothenstein.*

26. A DANCE OF *DERVISHES*, WITH A GROUP OF SAINTS BELOW. Among the onlookers are two Europeans. Below, a frieze representing a group of famous Hindu reformers and ascetics from the 14th to the 16th centuries.

Reading from *l.* to *r.* the names given to the figures on the left are (1) Rai Das (15th century), (2) Pipa, a Rajput, (3) Namdev, (4) Sain, (5) Kamal, reputed son of Kabir, (6) Audhar, the name of a class of Saiva ascetics, (7) Kabir, the son of a Muhammadan weaver, who attacked idol worship and Brahmans, (8) Pir Muchhandar, a friend of Kabir, (9) Gorakh, (10) Jadrup, or perhaps Jiva Rup, the names of two reformers, (11) Lal Swami, (12) Uncertain, perhaps Pir Panth Swami.

Mogul School; 17th century.

$16\frac{1}{2} \times 11\frac{1}{4}$  in.

Binyon and Arnold, *Court Painters of the Grand Moguls*, pl. xviii and xix.

*Lent by Captain E. G. Spencer-Churchill.*



## 27. FEAST OF DEMONS.

Mogul School; c. 1600.

 $8\frac{3}{8} \times 4\frac{7}{8}$ .*Lent by Captain E. G. Spencer-Churchill.*

## 28. BRACELET; small gold beads in six rows with gold spacers and terminals.

Mohenjodaro; Hr. 4212 A (C).

*Lent by the Government of India.*

## 29. BANGLE, heart-shaped; faience.

 $3\frac{5}{8} \times 3$  in.

Harappa; A. 182.

*Lent by the Government of India.*30. NECKLACE; green-felspar, turquoise-matrix, onyx, and gold beads.  
Mohenjodaro; Hr. 4212 A (d).*Lent by the Government of India.*

## 31. BEAD; chert (?).

L.  $2\frac{5}{16}$  in.

Mohenjodaro; Sd. 846.

*Lent by the Government of India.*

## 32. BEAD; agate.

L.  $2\frac{1}{16}$  in.

Mohenjodaro; Sd. 3018.

*Lent by the Government of India.*

## 33. NECKLACE; translucent jade and gold beads, with gold and agate pendants.

Mohenjodaro; Dk. 1341.

*Lent by the Government of India.*

## 34. BEAD; steatite etched with white.

L.  $\frac{3}{16}$  in.

Mohenjodaro; Sd. 3013.

*Lent by the Government of India.*

35. BEAD; terra-cotta with red slip.

L.  $2\frac{3}{16}$  in.

Mohenjodaro; Dk. 450.

*Lent by the Government of India.*

36. BEAD; agate.

L.  $1\frac{3}{8}$  in.

Harappa; 202.

*Lent by the Government of India.*

37. NECKLACE; stone beads, with gold terminals.

Mohenjodaro; Hr. 4212 A.

*Lent by the Government of India.*

38. NECKLACE OF SPHERICAL BEADS; faience.

Harappa; —5.

*Lent by the Government of India.*

39. NECKLACE; gold and glazed steatite beads in five rows with gold spacers.

Mohenjodaro; Hr. 4212 A (1).

*Lent by the Government of India.*

40. GIRDLE; bronze and carnelian, with bronze spacing beads and terminals.

Mohenjodaro; E. 2044.

*Lent by the Government of India.*

41. SEAL; bull; steatite.

Sq.  $1\frac{1}{2}$  in.

Mohenjodaro; B. 588.

*Lent by the Government of India.*

42. SEAL; bull; steatite.

Sq.  $1\frac{1}{8}$  in.

Mohenjodaro; C. 2582.

*Lent by the Government of India.*

43. SEAL; unicorn; steatite.

Sq.  $2\frac{1}{4}$  in.

Mohenjodaro; C. 194.

*Lent by the Government of India.*

44. SEAL; unicorn; steatite.

Sq.  $2\frac{1}{2}$  in.

Mohenjodaro; Vs. 2040.

*Lent by the Government of India.*

45. SEAL, cylindrical; a crocodile and eleven pictograms; terra-cotta.

L.  $1\frac{1}{8}$  in.

Harappa; 768.

*Lent by the Government of India.*

46. SEAL; elephant; steatite.

Sq.  $1\frac{7}{16}$  in.

Mohenjodaro; Dk. 5848.

*Lent by the Government of India.*

47. SEAL; bull; steatite.

Sq.  $1\frac{7}{16}$  in.

Mohenjodaro; Dk. 7665.

*Lent by the Government of India.*

48. SEAL; rhinoceros; steatite.

Sq.  $1\frac{7}{16}$  in.

Mohenjodaro; Hr. 5992.

*Lent by the Government of India.*

49. SEAL; bull; steatite.

Sq.  $1\frac{1}{16}$  in.

Mohenjodaro; Dk. 2797.

*Lent by the Government of India.*

50. SEAL; inscribed with three pictograms; faience.

$\frac{7}{8} \times \frac{1}{2}$  in.

Harappa; 4703.

*Lent by the Government of India.*



51. SEAL; mythological scene; steatite.

Sq.  $1\frac{9}{16}$  in.

Mohenjodaro; Vs. 1574.

*Lent by the Government of India.*

52. SEAL; elephant; steatite.

Sq.  $1\frac{1}{4}$  in.

Mohenjodaro; Dk. 7538.

*Lent by the Government of India.*

53. SEAL; a three-headed antelope; steatite.

Sq.  $1\frac{1}{16}$  in.

Mohenjodaro; L. 384.

*Lent by the Government of India.*

54. SEAL; horned heads; steatite.

Sq.  $1\frac{5}{16}$  in.

Mohenjodaro; B. 63.

*Lent by the Government of India.*

55. SEAL; three tigers; steatite.

Sq.  $1\frac{7}{16}$  in.

Mohenjodaro; C. 2896.

*Lent by the Government of India.*

56. STATE ELEPHANT AND STANDARD BEARERS.

Compare a drawing at South Kensington (India Museum) of an elephant; the young prince on his back appears to be the same as in this drawing (possibly Dara Shikoh).

Mogul School; late 17th or 18th century.

$9\frac{5}{8} \times 13\frac{3}{8}$  in.

*Lent by Sir Francis Oppenheimer, K.C.M.G.*

57. YOUNG PRINCE VISITING A RELIGIOUS TEACHER.

Mogul School; early 17th century.

$9 \times 6$  in.

Binyon and Arnold, *Court Painters of the Grand Moguls*, pl. vi.

*Lent by Captain E. G. Spencer-Churchill.*

## 58. GREEN BIRD, MALLOW, AND BUTTERFLY.

Signed Bandusiyah.

Mogul School; 17th century (?).

17 $\frac{1}{4}$  × 10 $\frac{3}{8}$  in.*Lent by Sir William Rothenstein.*

## 59. PLANE-TREE AND SQUIRRELS. A boy is about to climb the tree.

Mogul School; early 17th century.

14 $\frac{1}{4}$  × 8 $\frac{7}{8}$  in.Percy Brown, *Indian Painting under the Moguls*, pl. xv.*Lent by the Secretary of State for India.*

Nos. 60-3, 69-78, 92-6 are from an album, once in the possession of Jahangir and Shah Jahan, by famous artists of Akbar and Jahangir. On the back of each are verses written by Mir Ali, whose penmanship was much appreciated by Jahangir.

## 60. A YOUNG PRINCE DRINKING WITH HIS WIFE ON THE ROOF OF A PALACE. Possibly Sultan Parviz, the second son of Jahangir, or Sultan Shuja, the second son of Shah Jahan.

By Govardhan.

14 $\frac{3}{4}$  × 10 in.*Lent by Mr. A. Chester Beatty.*

## 61. THE EMPEROR JAHANGIR STANDING ON A GLOBE OF EUROPEAN TYPE, SHOOTING AT THE HEAD OF A BLACK MAN FIXED ON THE END OF A JAVELIN; on the right the round disk on a stand contains the names of the emperor and eight of his ancestors. This picture was painted to commemorate either the bitterness of Jahangir's hatred of his enemy Malik Anbar; or the latter's death in 1626, one year before that of Jahangir himself. Malik Anbar was an Abyssinian who vigorously opposed Jahangir's armies in the Deccan, recovering much of the territory previously conquered from the state of Ahmadnagar by the Moguls.

By Abu-l-Hasan.

14 $\frac{1}{2}$  × 9 $\frac{3}{4}$  in.*Lent by Mr. A. Chester Beatty.*

62. THE EMPEROR JAHANGIR WITH A GLOBE. Below is a portrait of a man with a black beard, by a painter whose name appears to be Ami Chand.

By Hashim.

$14\frac{3}{4} \times 9\frac{3}{4}$  in.

*Lent by Mr. A. Chester Beatty.*

63. AKBAR on horseback, with a falcon on his right wrist.

Artist unknown.

$15 \times 10$  in.

*Lent by Mr. A. Chester Beatty.*

64. *DEVI*; cast copper.

H. 2 ft. 1 in.

11th century.

Vaddakkupanayur, Tanjore District, Madras Presidency. (Madras Museum).

*Lent by the Government of Madras.*

65. CHAMELEON ON A BOUGH.

By Mansur. Inscribed *Ustad Mansur*.

Mogul School; 17th century.

$4\frac{1}{2} \times 5\frac{1}{2}$  in.

*Lent by H.M. the King.*

66. *BUDDHA*; talcose schist.

H.  $22\frac{1}{4}$  in.

2nd to 4th century.

Gandhara (Graeco-Buddhist).

*Lent by the Fitzwilliam Museum, Cambridge.*

67. HEN AND CHICKENS. Painted on fine cotton.

Mogul School; early 17th century.

$7\frac{7}{16} \times 6\frac{11}{16}$  in.

*Lent by Mr. Edward Marsh.*

68. *DEVI*; cast copper.

H. 2 ft. 1 in.

11th century.

Vaddakkupanayur, Tanjore District, Madras Presidency. (Madras Museum).

*Lent by the Government of Madras.*



69. THE EMPEROR JAHANGIR AT THE WINDOW OF HIS PALACE. Below is a copy of a European painting of a youthful Christ, painted by Abul-Hasan who was called Nadir-uz-Zaman ('the wonder of the age') by Jahangir.

By Hashim.

$14\frac{1}{2} \times 9\frac{3}{4}$  in.

*Lent by Mr. A. Chester Beatty.*

70. A PORTRAIT OF SHAH DAWLAT, the dervish, said to have been born in 1581 (temp. Akbar), and to have lived until 1676 (temp. Aurangzib). His intercession is sought by childless parents, and rat-children are said to be born through his agency. The Emperor Shah Jahan has inscribed in the left margin, 'The portrait of Shaykh Dawlat, who has settled in Gujrat, Lahore. Painted by Dilwarat'.

By Dilwarat.

$15 \times 10$  in.

*Lent by Mr. A. Chester Beatty.*

71. SHAH JAHAN STANDING ON A GLOBE, HOLDING A SWORD AND A JEWEL. A Hindu prince (resembling Raja Bhao Singh in a picture of the darbar of Jahangir in the India Museum) kneels in lower right corner. The composition is undoubtedly taken from a European picture, probably of a Virgin in glory with attendant saints and angels.

By Bichitr.

$14\frac{3}{4} \times 9$  in.

*Lent by Mr. A. Chester Beatty.*

72. THE EMPEROR JAHANGIR PLAYING *HOLI* WITH THE LADIES OF HIS PALACE.

Artist unknown.

$14\frac{1}{2} \times 9\frac{3}{4}$  in.

*Lent by Mr. A. Chester Beatty.*

73. A PAGE IN A GARDEN.

By Farrukh Beg, painted in his 70th year.

$14\frac{3}{4} \times 9\frac{3}{4}$  in.

*Lent by Mr. A. Chester Beatty.*

*Art of India*

31

74. MAJNUN TALKING TO LAILA'S MESSENGER; Laila is seen in a camel-litter in the top right corner.

Artist unknown.

15 × 10 in.

*Lent by Mr. A. Chester Beatty.*

75. A *DERVISH*, IN A BLACK COAT AND TIGER-SKIN CAP, ETC.

Artist unknown.

15 × 10 in.

*Lent by Mr. A. Chester Beatty.*

76. A YOUNG PRINCE DRINKING IN A GARDEN, ATTENDED BY LEARNED MEN AND MUSICIANS. Possibly Shah Jahan in his youth, or Sultan Shuja.

By Bichitr.

14 $\frac{3}{4}$  × 9 $\frac{3}{4}$  in.

*Lent by Mr. A. Chester Beatty.*

77. A PORTRAIT OF MUHAMMAD RIZA KASHMIRI.

By Bichitr.

14 $\frac{1}{2}$  × 9 $\frac{3}{4}$  in.

*Lent by Mr. A. Chester Beatty.*

78. A NOBLEMAN RESTING UNDER A MANGO TREE, with his son on his right, musicians and servants attending him. Possibly Izzat Khan, a military officer in the service of Jahangir and Shah Jahan, who rose to be governor of Bhakkar, in Sind, where he died in 1633.

Artist unknown.

10 × 15 in.

*Lent by Mr. A. Chester Beatty.*

79. BRACELET; gold, set with rubies, pearls, and imitation emeralds, the reverse enamelled in green and white.

19th century.

Jaipur.

*Lent by Mr. Louis C. G. Clarke.*

80. PAIR OF EARRINGS; gold, set with rubies, emeralds, and pearls.  
Formerly the property of Maharaja Ranjit Singh.  
Early 19th century.  
Lahore.

*Lent by Sir William Lawrence, Bt.*

81. BROOCH; gold, set with white topaz, enamelled in scarlet, green, and white, with pearl, ruby, and emerald pendants.  
Formerly the property of Maharaja Ranjit Singh.  
Early 19th century.  
Jaipur.

*Lent by Sir William Lawrence, Bt.*

82. BRACELET; gold, set with an emerald, the reverse enamelled in scarlet, green, and white, the tassels ornamented with seed pearls.  
19th century.  
Jaipur.

*Lent by Mr. Louis C. G. Clarke.*

83. BROOCH; gold and silver, set with cut diamonds with pearl and emerald pendants.  
Formerly the property of Maharaja Ranjit Singh.  
Early 19th century.  
Lahore.

*Lent by Sir William Lawrence, Bt.*

84. NECKLACE; gold, set with rubies, emeralds, and pearls.  
Formerly the property of Maharaja Ranjit Singh.  
Early 19th century.  
Lahore.

*Lent by Sir William Lawrence, Bt.*

85. PAIR OF EARRINGS; gold, set with rubies and cut white topaz, enamelled in scarlet, green, and white, with pearl pendants.  
Formerly the property of Maharaja Ranjit Singh.  
Early 19th century.  
Jaipur.

*Lent by Sir William Lawrence, Bt.*



86. RING; onyx, engraved with a royal figure with halo.

Indo-Parthian; 1st century B.C.

Found on the banks of the Helmund river, Afghanistan.

*Lent by Mr. Louis C. G. Clarke.*

87. INDO-BACTRIAN AND OTHER COINS.

- (A) SOPHYTES. *c.* 305 B.C.

*Obverse:* Head of the King *r.* wearing helmet bound with wreath.

*Reverse:* Cock standing *r.* above caduceus.

[Rapson, *Indian Coins*, pl. I, 8.]

- (B) ANTIMACHUS. *c.* 150 B.C.

*Obverse:* Bust of the King *r.*

*Reverse:* Poseidon, in *r.* hand trident, in *l.* palm bound with fillet.

[Gardner, pl. v, i.]

- (C) AGATHOCLES. *c.* 185 B.C.

*Obverse:* Head of Diodotus *r.*

*Reverse:* Zeus striding to *l.* hurling thunder-bolt, aegis on *l.* arm;  
at his feet eagle *l.*

[Gardner, pl. iv, 2.]

- (D) EUCRATIDES. *c.* 175 B.C.

*Obverse:* Bust of the King *r.* diademed and wearing helmet.

*Reverse:* The *Dioscuri* charging *r.* holding long lances and palms.

[Gardner, pl. v, 7.]

- (E) EUCRATIDES. *c.* 175 B.C.

*Obverse:* Bust of the King *l.* helmeted, with shoulders bare,  
thrusting with spear.

*Reverse:* The *Dioscuri* charging *r.* carrying palms.

[Gardner, pl. xxx, 8.]

- (F) MENANDER. *c.* 160-140 B.C.

[No. 5, pl. v: V. A. Smith, *Catalogue of the Coins in the Indian  
Museum, Calcutta*, vol. i.]

- (G) PLATO, contemporary and rival of Eucratides. 165 B.C.

*Obverse:* Bust of the King *r.*, diademed and wearing helmet.

*Reverse:* *Helios r.* in *quadriga*.

[Gardner, pl. vi, 11.]

(H) HIPPOSTRATUS, probably successor of Appollodotus.  
c. 156 B.C.

*Obverse:* Bust of the King *r.*

*Reverse:* King diademed and helmeted, on horseback *r.* *Kharos-thi* inscription.

[Gardner, pl. xiv, 4.]

(I) HELIOCLES. c. 156 B.C.

*Obverse:* Bust of King *r.* diademed.

*Reverse:* Zeus, holding winged thunderbolt and long sceptre.

[Gardner, pl. vii, 2.]

(J) MAUES. c. 95 B.C.

*Obverse:* Apollo and Artemis in chariot.

*Reverse:* Zeus enthroned.

(K) VONONES. c. 90 B.C.

*Obverse:* Bust of the King *l.*

*Reverse:* Goddess in quadriga.

(L) SPALAPATIDEVA.

*Obverse:* Horseman *r.*

*Reverse:* Recumbent humped bull *l.*

[Rapson, pl. v, 6, and p. 33.]

*Lent by Brigadier-General W. K. Hardy.*

#### 88. BEADS.

c. 8th century.

Tinnevely District, Madras Presidency.

*Lent by Mr. L. A. Cammiade (India Research Committee).*

#### 89. ETCHED CARNELIAN BEADS.

2nd to 1st century B.C.

Bhagalpur, Bengal.

*Lent by Mr. C. E. A. W. Oldham (India Research Committee).*

#### 90. BEADS.

c. 6th century.

From a village-site, near Nagpur, Central India.

*Lent by Dr. Hunter (India Research Committee).*

91. (A and B) ETCHED CARNELIAN BEADS.

South India.

*Lent by Mr. Horace C. Beck.*

92. A NOBLEMAN, UNNAMED, LEANING ON A LONG SWORD. His appearance somewhat resembles a portrait in the British Museum of Azam Khan Mir Muhammad Baqir, who came from Iraq and took service under the Emperor Jahangir, becoming governor of Kashmir, and filling several other posts in the Deccan, Gujarat, and elsewhere. He died in 1649, aged 76.

Artist unknown.

15 × 10 in.

*Lent by Mr. A. Chester Beatty.*

93. A DRINKING PARTY IN A GARDEN, THE CHIEF PERSON BEING POSSIBLY SULTAN PARVIZ.

By Govardhan.

14½ × 9¾ in.

*Lent by Mr. A. Chester Beatty.*

94. A PORTRAIT OF SHAHNAWAZ KHAN, MIRZA BADI UZ-ZAMAN, a scion of the Safavids, the Royal House of Persia, and father-in-law of Aurangzeb; he fought against the latter with Dara Shikoh at the battle of Ajmir, and was put to death by Aurangzeb afterwards.

By Hashim.

14¾ × 9¾ in.

*Lent by Mr. A. Chester Beatty.*

95. PORTRAIT OF THE EMPEROR SHAH JAHAN WITH HIS FOUR SONS. Their names are not given, but it is probably Dara Shikoh presenting some jewels to his father (on the right), with Murad Bakhsh behind him, and Shah Shuja and Aurangzeb on the left.

By Balchand.

14¾ × 9¾ in.

*Lent by Mr. A. Chester Beatty.*



96. A *DERVISH* SEATED UNDER A TREE WITH A YOUNG MUSICIAN AND A SOLDIER.

Artist unknown.

15 × 10 in.

*Lent by Mr. A. Chester Beatty.*

97. PORTRAIT OF A NOBLE, UNNAMED, OF THE COURT OF SHAH JAHAN.

By Lal Chand.

15 × 10 in.

*Lent by Mr. A. Chester Beatty.*

98. PORTRAIT OF A PERSON UNNAMED, dressed in white.

Artist unknown.

14½ × 10 in.

*Lent by Mr. A. Chester Beatty.*

99. THE EMPEROR SHAH JAHAN, IN THE PRIME OF LIFE, STANDING ON A GLOBE, AND COURTIER.

By Pak.

13 × 8½ in.

*Lent by Mr. A. Chester Beatty.*

100. *BUDDHA*; buff sandstone.

H. 3 ft. 6 in.

Gupta; 5th century.

Sarnath, near Benares [Indian Museum, Calcutta, S. 9; cf. *A.I.*, Pl. 34; *H.I.A.*, Pl. 41.]

*Lent by the Government of India.*

101. *BALA-KRISHNA*; cast copper.

H. 17¼ in.

13th century.

Southern India; [Madras Museum,  $\frac{3}{24-5}$ , 10.]

*Lent by the Government of Madras.*

102. FIGURE OF A *YAKSHI*; probably from a *stupa* gateway; red sandstone.

H. 1 ft. 4 $\frac{5}{8}$  in.

Kushan; 2nd century A.D.

Mathura, United Provinces [cf. Vogel, *La Sculpture de Mathura*, pl. XII; *A.I.*, p. 42, pls. 20-2; *H.I.A.*, pp. 37 and 56, pls. 17-23].

*Lent by Dr. Stella Kramrisch.*

103. *MAITHUNA*; granite

H. 15 in.

Late medieval; late 11th century.

Orissa [*Rupam*, p. 22, 1925].

*Lent by Dr. Stella Kramrisch.*

104. *MAITHUNA*; red sandstone.

H. 12 in.

Late medieval; 11th century.

Orissa [*Rupam*, p. 22, 1925].

*Lent by Dr. Stella Kramrisch.*

105. *NAGA AND NAGINI*; red sandstone.

H. 9 in.

Kushan; 2nd century A.D.

Mathura, United Provinces [cf. Vogel, *La Sculpture de Mathura*, pl. XLI; *H.F.A.*, pl. 16 b].

*Lent by Dr. Stella Kramrisch.*

106. MALE HEAD; red sandstone.

H. 8 $\frac{1}{2}$  in.

Kushan; 2nd century A.D.

Mathura, United Provinces [cf. Vogel, *La Sculpture de Mathura*, pl. xxxvi].

*Lent by Dr. Stella Kramrisch.*

107. WOMAN AND DEER; sandstone.

H. 5 $\frac{1}{4}$  in.

Kushan; 2nd century A.D.

Mathura, United Provinces.

*Lent by Mr. F. B. Pendarves Lory.*

108. JAIN *TIRTHANKARA*; steatite.

H.  $7\frac{1}{4}$  in.

16th century.

Western India.

*Lent by Mr. G. Eumorfopoulos.*

109. *VISHNU*; cast brass.

H.  $11\frac{3}{4}$  in.

13th century (?).

Bombay Presidency.

*Lent by Mr. K. de B. Codrington.*

110. *SIVA AND UMA*; brass casting.

H. 5 in.

10th century.

Bengal.

*Lent by Mr. A. L. B. Ashton.*

111. *SKANDA*; cast copper.

H.  $5\frac{7}{8}$  in.

18th century.

Southern India.

*Lent by Mr. Archibald G. B. Russell, Lancaster Herald.*

112. BULL (*NANDI*); cast brass.

H.  $11\frac{1}{2}$  in.

17th century (?).

Mysore.

*Lent by Mr. Archibald G. B. Russell, Lancaster Herald.*

113. *KRISHNA*; cast brass.

H.  $4\frac{1}{2}$  in.

13th century (?).

Western India.

*Lent by Mr. F. B. Pendarves Lory.*

114. HEAD AND SHOULDERS OF A MALE FIGURE; steatite.

H. 7 in.

Mohenjodaro; Dk. 1909.

*Lent by the Government of India.*



115. MALE HEAD; limestone.

H.  $6\frac{11}{16}$  in.

Mohenjodaro; Hr. 910.

*Lent by the Government of India.*

116. DANCING FIGURE; buff sandstone.

H.  $6\frac{1}{2}$  in.

Medieval; late 10th century.

Western India.

*Lent by Dr. Stella Kramrisch.*

117. BUFFALO; bronze.

L.  $2\frac{11}{16}$  in.

Mohenjodaro; Sd. 3319.

*Lent by the Government of India.*

118. BULL; terra-cotta.

L. 5 in.

Mohenjodaro; Vs. 1539.

*Lent by the Government of India.*

119. MALE FIGURE; red sandstone.

H.  $3\frac{1}{2}$  in.

Harappa; 9042.

*Lent by the Government of India.*

120. ANIMAL MASK; terra-cotta, moulded.

H.  $2\frac{11}{16}$  in.

Mohenjodaro; Dk. 2380.

*Lent by the Government of India.*

121. TURTLE; shell.

L.  $1\frac{1}{2}$  in.

Mohenjodaro; Dm. 95.

*Lent by the Government of India.*

122. MONKEY; vitreous paste.

H.  $1\frac{1}{2}$  in.

Mohenjodaro; Dk. 2091.

*Lent by the Government of India.*

123. DANCING FIGURE; steatite.  
H. 4 in.  
Harappa; A.B. 959.  
*Lent by the Government of India.*
124. DOG; steatite.  
L.  $1\frac{3}{16}$  in.  
Mohenjodaro; L. 590.  
*Lent by the Government of India.*
125. RAM; faience.  
H.  $1\frac{7}{16}$  in.  
Mohenjodaro; Sd. 2278.  
*Lent by the Government of India.*
126. RHINOCEROS; steatite.  
L.  $1\frac{1}{2}$  in.  
Harappa; A (f) 96.  
*Lent by the Government of India.*
127. SQUIRREL; faience.  
H. 1 in.  
Mohenjodaro; Hr. 2554.  
*Lent by the Government of India.*
128. HEAD OF A CROCODILE; shell.  
L.  $2\frac{1}{8}$  in.  
Mohenjodaro; Hr. 1924.  
*Lent by the Government of India.*
129. MAITREYA; cast brass.  
H. 8 in.  
10th century.  
Bengal.  
*Lent by Mr. L. C. G. Clarke.*
130. BUDDHA; cast brass.  
H.  $8\frac{1}{2}$  in.  
10th century.  
Bengal.  
*Lent by Mr. L. C. G. Clarke.*

131. *MAITREYA*; cast brass.

H. 8 in.

10th century.

Bengal.

*Lent by Mr. L. C. G. Clarke.*

132. BOX OF PLAYING-CARDS; ivory, painted, gilt, and lacquered.

L. 5 in.

18th century.

Jaipur.

*Lent by the Lady Carmichael.*

133. MALE HEAD; lime composition (kankar).

H.  $3\frac{1}{2}$  in.

3rd-5th century (?).

Hadda, Afghanistan (Graeco-Buddhist).

*Lent by Mr. F. B. Pendarves Lory.*

134. DANCING FIGURE; buff sandstone.

H.  $8\frac{1}{2}$  in.

Medieval; late 10th century.

Western India.

*Lent by Dr. Stella Kramrisch.*

135. MALE HEAD; lime composition (kankar).

H.  $4\frac{1}{4}$  in.

3rd-5th century (?).

Hadda, Afghanistan (Graeco-Buddhist).

*Lent by Mr. F. B. Pendarves Lory.*

136. FEMALE FIGURE; cast bronze.

H.  $4\frac{1}{4}$  in.

Mohenjodaro; Hr. 5721.

*Lent by the Government of India.*

137. FEMALE FIGURE; terra-cotta, coloured red.

H.  $9\frac{3}{16}$  in.

Mohenjodaro; Dk. 3506.

*Lent by the Government of India.*



138. *GARUDA*; cast brass and copper.

H. 3 in.

19th century.

Southern India (Madras Museum, 14/22, 7).

*Lent by the Government of Madras.*

139. *HANUMAN*; cast copper.

H.  $6\frac{1}{2}$  in.

18th century.

Southern India (Madras Museum,  $\frac{10}{18 \text{ and } 19}$ , 2).

*Lent by the Government of Madras.*

140. *DEVI*; cast copper.

H.  $16\frac{3}{8}$  in.

c. 15th century.

Madras Presidency.

*Lent by Sir William Rothenstein.*

141. *ELEPHANT AND RIDERS*; cast brass.

H.  $6\frac{1}{4}$  in.

Southern India.

*Lent by Mr. Charles Ricketts.*

142. *RAMA*; cast copper.

H. 10 in.

18th century.

Southern India (Madras Museum, No. 4).

*Lent by the Government of Madras.*

143. *HEAD OF VISHNU*; grey sandstone.

H.  $10\frac{1}{2}$  in.

Medieval; late 10th century.

Western India [cf. Bhattacharya, *Indian Images*, pl. iv, from Benares; *I.A.*, pl. 23].

*Lent by Dr. Stella Kramrisch.*

144. *SIVA AND PARVATI*; cast copper.

H.  $17\frac{1}{4}$  in.

13th century.

Southern India (Madras Museum,  $\frac{9}{27-8}$ , 4).

*Lent by the Government of Madras.*

145. *PADMAPANI*; buff sandstone.

H. 4 ft.

Gupta; late 5th century.

Sarnath, near Benares (Indian Museum, Calcutta, S. 37).

*Lent by the Government of India.*

146. MINIATURE from an early sixteenth-century manuscript written in *Prakrit* of the *Kalakacharya Katha*, showing *Kalakacharya* before the alchemist's furnace.

$4\frac{1}{4} \times 10\frac{1}{2}$  in.

Gujarat.

*Lent by Mr. Ajit Ghose.*

147. MINIATURE from a fifteenth-century manuscript written in *Prakrit* of the *Kalakacharya Katha*, showing *Kalakacharya* before the alchemist's furnace.

$4\frac{3}{8} \times 10\frac{1}{2}$  in.

Gujarat.

*Lent by Mr. Ajit Ghose.*

148. COVER in gesso and gold of a *Kalpasutra* manuscript showing the eighth Jain *Tirthankar*, having the symbol of the moon, seated in the middle panel, while on the panels on either side Indra seated on his elephant is worshipping him.

$5 \times 10\frac{3}{4}$  in.

Rajputana. c. A.D. 1600.

*Lent by Mr. Ajit Ghose.*

149. MINIATURE from a manuscript of the *Kalpasutra*.

Written in Pattan, Gujarat, in A.D. 1487, according to the colophon.

$4\frac{3}{4} \times 9\frac{5}{8}$  in.

MINIATURE from a manuscript of the *Kalpasutra* illustrating the birth of *Mahavira*.

Written in Pattan, Gujarat, in A.D. 1487, according to the colophon.

$4\frac{1}{8} \times 9\frac{1}{2}$  in.

*Lent by Mr. Ajit Ghose.*

150. THE OFFERING OF THE OLD WIDOW TO *KRISHNA*; painting on cotton.

$5\frac{1}{4} \times 10\frac{7}{8}$  in.

16th century.

Bengal.

*Lent by Mr. Ajit Ghose.*

151. *PADMAPANI*; buff sandstone.

H. 2 ft. 1 in.

Gupta; late 5th century.

Sarnath, near Benares [Sarnath Museum, B (d) 9, *Catalogue*, p. 122; *A.S.R.*, 1904-5, p. 82, pl. 29 a and p. 101, No. 471].

*Lent by the Government of India.*

152. TWO MINIATURES from a manuscript of the *Kalpasutra*.

Written in Pattan, Gujarat, in A.D. 1487, according to the colophon.

$4\frac{1}{2} \times 11\frac{1}{2}$  in.

*Lent by Mr. Ajit Ghose.*

153. JAIN BOOK COVER of the 17th century, showing an unidentified scene.

$5 \times 11\frac{1}{2}$  in.

Rajputana.

*Lent by Mr. Ajit Ghose.*

154. *VISHNU*; cast brass.

H. 2 ft. 11 in.

Late medieval; early 11th century.

Rangpur, Bengal [Indian Museum, Calcutta, N.S. 2250; *A.S.R.*, 1911-12, p. 152, pl. 70; Ganguly, *Handbook Museum of the Bangiya Sahitya Parishad, Calcutta*, p. 137].

*Lent by the Government of India.*



155. TWO MINIATURES from a manuscript of the *Kalpasutra*.  
Written in Pattan, Gujarat, in A.D. 1487, according to the colophon.  
 $4\frac{1}{2} \times 11\frac{1}{2}$  in.  
*Lent by Mr. Ajit Ghose.*
156. BOOK COVER of a *Kalpasutra* manuscript showing the return of the wedding procession of Neminath. Gujarat.  
17th century.  
 $5 \times 11\frac{1}{2}$  in.  
*Lent by Mr. Ajit Ghose.*
157. FEMALE FIGURE [*VRIKSHAKA*]; red sandstone.  
H. 19 in.  
Medieval; early 9th century.  
Central Provinces [cf. sculpture from brick temples at Sirpur, Rajim, and Kharod, *I.A.*, pls. 45-7].  
*Lent by Dr. Stella Kramrisch.*
158. MINIATURE from a *Kalpasutra* manuscript showing the tonsure of *Mahavira*, the founder of the Jain religion.  
Gujarat. Dated A.D. 1480.  
 $4\frac{1}{2} \times 10\frac{1}{2}$  in.  
MINIATURE from a *Kalpasutra* manuscript, showing, above, the birth of *Mahavira*.  
Gujarat. Dated A.D. 1480.  
 $4\frac{1}{2} \times 10$  in.  
*Lent by Mr. Ajit Ghose.*
159. *MAITHUNA*; buff sandstone.  
H. 22 in.  
Medieval; early 10th century.  
Orissa [cf. *Kapila Devi Temple, Bhuvanesvar, I.A.*, pl. 61; also *Rajrani Temple, H.F.A.*, pl. 62 b.; *Rupam*, p. 22, 1925].  
*Lent by Dr. Stella Kramrisch.*
160. PRINCE IN ARMOUR ON HIS CHARGER.  
Rajput School; 18th century.  
 $12 \times 9\frac{1}{2}$  in.  
*Lent by the Secretary of State for India.*

161. DANCER AND MUSICIANS; buff sandstone.

H. 11 in.

Medieval; late 10th century.

Western India.

*Lent by Dr. Stella Kramrisch.*

162. CHIEFTAIN ON HIS CHARGER, WITH A SQUIRE (UNFINISHED).

Rajput School; 18th century.

$12\frac{1}{2} \times 9\frac{1}{8}$  in.

*Lent by Sir William Rothenstein.*

163. FEMALE FIGURE [*VRIKSHAKA*]; limestone.

H. 2 ft. 4 in.

Medieval; 10th century.

Western India [cf. *M.S.*, pls. 10 and 11].

*Lent by Dr. Stella Kramrisch.*

164. HEAD OF A YOUNG MAN WEARING A JEWELLED TURBAN; on a gold ground.

Rajput School; 17th century.

$12\frac{1}{2} \times 10$  in.

*Lent by Mr. Charles Ricketts.*

165. FRAGMENT OF A FRIEZE of soldiers; buff sandstone.

H.  $14\frac{1}{2}$  in.

Medieval; late 10th century.

Western India.

*Lent by Dr. Stella Kramrisch.*

166. *KRISHNA* PLAYING ON THE PIPE WHILE *RADHA* OFFERS HIM *PAN*.

Early Kangra School; late 17th century.

$7\frac{3}{8} \times 6\frac{1}{4}$  in.

*Lent by Mr. Ajit Ghose.*

167. *SIVA* (?); limestone.

H. 3 ft. 3 in.

Medieval; 9th century (?).

Western India.

*Lent by Dr. Stella Kramrisch.*

168. *MATHURA JATRA*. Krishna and the Vrishni clan on their way to Mathura have halted to rest. Old Nanda is giving a discourse. In technique this picture recalls the primitive *Raginis*.

School of Datia; 17th century.

$7\frac{3}{8} \times 13$  in.

*Lent by Mr. Ajit Ghose.*

169. *DANCING FIGURE*; buff sandstone.

H. 13 in.

Medieval; late 10th century.

Western India [cf. *I.A.*, pl. 72 A].

*Lent by Dr. Stella Kramrisch.*

170. *THE MAID CARRYING KRISHNA'S MESSAGE TO RADHA*, while Krishna pipes unseen behind some trees. This is an illustration from the *Gita Govinda* of Jaydeva, the text being written on the back.

Basohli School; late 17th or early 18th century.

$6\frac{1}{4} \times 9\frac{5}{8}$  in.

*Lent by Mr. Ajit Ghose.*

171. *DEVI FROM A JAIN SHRINE*; buff sandstone.

H. 18 in.

Medieval; 10th century.

Western India [Mathura?].

*Lent by Dr. Stella Kramrisch.*

172. *SCENE FROM THE KRISHNA LEGEND*. Krishna enthroned under trees and attended by three *gopis* who bring him fruit and flowers.

Rajput School; 17th century.

$7\frac{1}{2} \times 7$  in.

*Lent by Mr. J. C. French.*

173. *DURGA MAHISHASURAMARDINI*; buff sandstone.

H. 2 ft. 3 in.

Medieval; late 9th century.

Bhubanesvar, Orissa [cf. *H.I.A.*, pl. 67, fig. 218].

*Lent by Dr. Stella Kramrisch.*



174. LEAF OF A RAJPUT BALLAD illustrated in the contemporary style of Gujarat.

c. A.D. 1600.

$4\frac{7}{8} \times 9\frac{3}{8}$  in.

*Lent by Mr. Ajit Ghose.*

175. SCENE FROM THE STORY OF NALA AND DAMAYANTI; the Choosing of the Bridegroom.

Rajput (Kangra) School; 18th century.

$9 \times 12\frac{7}{8}$  in.

*Lent by Sir William Rothenstein.*

176. A GROUP OF ASCETICS, TO WHOM PEOPLE ARE PAYING HOMAGE.

Rajput School; 18th century.

$16\frac{1}{4} \times 11\frac{1}{2}$  in.

*Lent by Mr. Laurence Binyon.*

177. MS. LAILA AND MAJNUN; a poem by Nizami.

Five illustrations by an artist of the Mogul School.

Late 16th century.

*Lent by the Secretary of State for India.*

178. MS. THE LIGHTS OF CANOPUS (Anvar i Suhaili).

Twenty-five illustrations, not all by one artist but mostly in a style recalling that of the 'Hamza-Namah' commissioned by the Emperor Humayun, and dating probably from the third quarter of the 16th century.

Formerly in the Ouseley Collection.

*Lent by the School of Oriental Studies.*

179. ALBUM OF DRAWINGS. Portrait of Akbar; line-drawing.

Mogul School; c. 1600.

Binyon and Arnold, pl. x.

*Lent by the Secretary of State for India.*

180. ALBUM OF DRAWINGS. Portrait of a Holy Man.

Mogul School; 17th century.

*Lent by the Secretary of State for India.*

181. ALBUM OF DRAWINGS. Two men listening to a teacher's discourse.

Line-drawing.

Mogul School; 17th century.

*Lent by the Secretary of State for India.*

182. MANUSCRIPT. *Jog-Bashisht*, a Persian translation from the Sanskrit of the *Yoga-Vasishtha*, the authorship of which is traditionally ascribed to Valmiki. The translator gives his name as Farmuli, i.e. an inhabitant of Farmul, a district to the west of Kabul occupied by settlers from Persia. It is a work of Hindu gnosticism in which Vasishtha instructs *Rama* as to the true meaning of *Moksha* (or liberation from the chain of successive transmigrations), and of *Jnana* (or perfect knowledge). The date A.D. 1602 is given in the colophon, which fits in with the fact that Akbar ordered this translation of the *Yoga-Vasishtha* to be made in A.D. 1597-8.

There are several librarians' entries on the last page showing that the volume was submitted to the emperors Jahangir and Shah Jahan at various dates, and an inscription by Shah Jahan in his own hand, written in A.D. 1628. There are 41 miniatures by artists of Akbar's court: their names were originally under each picture, but have been since cut off. The style of the illustrations appears to continue traditional methods of Hindu painting: there is little evidence of Persian influence.

*Lent by Mr. A. Chester Beatty.*

183. MANUSCRIPT COPY OF THE GITA.

Early 18th century.

*Lent by the Ruling Chief of the Raigarh State.*

184. *SIVA NATARAJA*; cast copper.

H. 33½ in.

11th century (?).

Madras Presidency.

*Lent by the Lord Ampthill, G.C.I.E., G.C.S.I.*

ON THE TABLE

185. A collection of photographs of Architecture and Sculpture in Mysore.

*Lent by the Government of Mysore.*

186. *VISHNU*; cast copper.

11th century.

Vaddakkuhanayur. Tanjore District.

Madras Presidency.

(Madras Museum, No. 2.)

*Lent by the Government of Madras.*

#### ON THE STAIRCASE

187. ARTISAN DRILLING BEADS. Pen and ink.

Rajput School; 18th century.

$3\frac{1}{2} \times 3$  in.

*Lent by Mr. J. C. French.*

188. SCENE FROM THE STORY OF *SUDAMA*, who was raised to wealth by *Krishna*.

Rajput School.

$7\frac{1}{4} \times 9\frac{1}{8}$  in.

*Lent by Mr. J. C. French.*

189. THE CAT AND THE BIRD. A girl running to overtake the cat which has seized her pet bird. Outside the window, a spring landscape.

Kangra School; 18th or early 19th century.

$6\frac{1}{4} \times 3\frac{3}{4}$  in.

*Lent by Mr. J. C. French.*

190. MUSICIAN PLAYING A *MAHA-VINA*.

Mogul School; 17th century.

$3\frac{1}{2} \times 2\frac{3}{4}$  in.

*Lent by Mr. Edward Croft Murray.*

191. LADY AND GAZELLE. Brush drawing in red. The preliminary drawings of the Kangra artists were made in this manner. If carried farther, a wash of white was passed over the sketch, and a more detailed drawing made in ink over the white.

Kangra School; 19th century.

$4 \times 4\frac{3}{4}$  in.

*Lent by Mr. J. C. French.*



192. TEN IVORY PLAYING CARDS out of a set, depicting various animals.

Mogul; 17th century.

Each  $2\frac{1}{2} \times 1\frac{3}{4}$  in.

*Lent by Mr. Ajit Ghose.*

193. PLAYING CARDS, painted, gilt, and lacquered on leather.

Formerly the property of Warren Hastings.

From the Nether Wotton House Sale. Lot 698.

18th century.

Diam.  $2\frac{3}{8}$  in.

*Lent by Mr. Robert Cust.*

194. GIRL ARRANGING HER HAIR.

Mogul School; 18th century.

$5 \times 2\frac{5}{8}$  in.

*Lent by Sir Akbar Hydari.*

195. SAINT CROSSING A RIVER ON THE BACK OF A FISH.

Mogul School; 18th century.

$6\frac{1}{4} \times 3\frac{1}{2}$  in.

*Lent by Mr. Charles Ricketts.*

196. BUST PORTRAIT OF A NOBLEMAN.

Hindu School; 18th century (?).

$8\frac{3}{8} \times 5\frac{1}{8}$  in.

*Lent by Sir Akbar Hydari.*

197. CELT; copper.

L.  $7\frac{1}{4}$  in.

Harappa; 277 A. 11.

*Lent by the Government of India.*

198. PAIR OF STUDS; gold.

Diam. 1 in.

Mohenjodaro; E. 2044.

*Lent by the Government of India.*

199. CHISEL; copper.

L.  $3\frac{3}{4}$  in.

Harappa; 277 k. 9.

*Lent by the Government of India.*

200. DAGGER, curved at tip, inscribed; copper.

L.  $9\frac{5}{16}$  in.

Harappa; 277 f. 7 (a).

*Lent by the Government of India.*

201. SPEAR-HEAD, leaf-shaped; copper.

L.  $7\frac{5}{16}$  in.

Harappa; 277 d. 3.

*Lent by the Government of India.*

202. CELT, scratch-marked; copper.

L.  $5\frac{1}{2}$  in.

Harappa; 277 A. 3.

*Lent by the Government of India.*

203. TABLET, diamond shaped, sides chamfered for inlaying; faience.

L.  $1\frac{7}{8}$  in.

Harappa; 4779.

*Lent by the Government of India.*

204. PORTION OF A RING, with bezel; incised silver.

Bezel 1 in. sq.

Mohenjodaro; Dk. 1341.

*Lent by the Government of India.*

205. TWO FRAMED CROSSES; shell.

H.  $1\frac{7}{16}$  in.

Mohenjodaro; Hr. 4066.

*Lent by the Government of India.*

206. FRETTED ROSETTE enclosed in circle; shell.

Diam.  $1\frac{3}{16}$  in.

Mohenjodaro; Hr. 5006.

*Lent by the Government of India.*

207. ORNAMENT, heart-shaped; shell.

W.  $\frac{15}{16}$  in.

Mohenjodaro; Vs. 1296.

*Lent by the Government of India.*

208. ORNAMENT, heart-shaped; shell.

W. 1 in.

Mohenjodaro; Vs. 3360.

*Lent by the Government of India.*

209. ORNAMENT, rosette-shaped; shell.

Diam.  $1\frac{1}{16}$  in.

Mohenjodaro; Sd. 1106.

*Lent by the Government of India.*

210. SEAL, shield-shaped, inscribed on both sides; steatite.

$\frac{3}{4} \times \frac{3}{8}$  in.

Harappa; 1722.

*Lent by the Government of India.*

211. FINGER-RING, ribbed; faience with green glaze.

Diam.  $\frac{11}{16}$  in.

Harappa; 4766.

*Lent by the Government of India.*

212. ORNAMENTS, framed heart-shaped piece; shell.

W.  $\frac{15}{16}$  in. and  $\frac{13}{16}$  in.

Mohenjodaro; Hr. 4066.

*Lent by the Government of India.*

213. LEAF; faience with green glaze.

L.  $1\frac{5}{8}$  in.

Harappa; B. 955.

*Lent by the Government of India.*

214. CIRCULAR ORNAMENT; shell.

Diam.  $1\frac{3}{16}$  in.

Mohenjodaro; Hr. 960.

*Lent by the Government of India.*

215. GAME-PIECE; faience.

Diam. 1 in.

Harappa; 2935.

*Lent by the Government of India.*



216. MINIATURE VASE; earthenware with red slip.

H.  $1\frac{3}{4}$  in.

Mohenjodaro; C. 2441.

*Lent by the Government of India.*

217. MINIATURE VASE; vitreous paste.

1 in.

Mohenjodaro; C. 3063.

*Lent by the Government of India.*

218. MINIATURE VASE; earthenware with red slip.

H.  $1\frac{3}{8}$  in.

Mohenjodaro; Sd. 1254.

*Lent by the Government of India.*

219. VASE; earthenware with grey slip.

H.  $2\frac{1}{16}$  in.

Mohenjodaro; Dk. 2360.

*Lent by the Government of India.*

220. MINIATURE VASE; faience.

H.  $1\frac{1}{2}$  in.

Mohenjodaro; Sd. 2390.

*Lent by the Government of India.*

221. MINIATURE VASE; earthenware with red slip.

H.  $1\frac{9}{16}$  in.

Mohenjodaro; L. 223.

*Lent by the Government of India.*

222. VASE; terra-cotta, painted black on red.

H.  $2\frac{1}{8}$  in.

Harappa, 616.

*Lent by the Government of India.*

223. BOTTLE; terra-cotta, grooved, with painted black bands.

H.  $4\frac{1}{2}$  in.

Harappa; A (b).

*Lent by the Government of India.*

224. LADLE; shell.  
L. 6 in.  
Mohenjodaro; Dk. 7201.  
*Lent by the Government of India.*
225. VASE; earthenware, painted black on red.  
H.  $3\frac{5}{8}$  in.  
Harappa; H. 463.  
*Lent by the Government of India.*
226. VASE; earthenware, painted brown on red.  
H.  $6\frac{1}{2}$  in.  
Mohenjodaro; Dk. 714.  
*Lent by the Government of India.*
227. DICE; sandstone.  
H.  $1\frac{1}{4}$  in.  
Harappa; 11201.  
*Lent by the Government of India.*
228. VASE; terra-cotta, painted in green, red, and brown on white slip.  
H.  $3\frac{1}{2}$  in. Diam.  $2\frac{1}{4}$  in.  
Harappa, 5723 A.  
*Lent by the Government of India.*
229. LADLE; shell.  
L.  $1\frac{9}{16}$  in.  
Mohenjodaro; Vs. 2047.  
*Lent by the Government of India.*
230. VESSEL; earthenware with red slip.  
H. 4 in.  
Mohenjodaro; Vs. 3642.  
*Lent by the Government of India.*
231. GAME-PIECE; agate.  
H. 1 in.  
Mohenjodaro; Dk. 4853.  
*Lent by the Government of India.*

232. GAME-PIECE; chalcedony.

H.  $\frac{15}{16}$  in.

Harappa; 7493.

*Lent by the Government of India.*

233. GAME-PIECE; chalcedony.

H. 1 in.

Mohenjodaro; Dk. 4685.

*Lent by the Government of India.*

234. PHEASANT; terra-cotta.

L.  $2\frac{1}{8}$  in.

Mohenjodaro; D. 425.

*Lent by the Government of India.*

235. HEAD OF A BULL; faience.

L.  $2\frac{1}{4}$  in.

Harappa; 2649.

*Lent by the Government of India.*

236. MASK; terra-cotta.

$2\frac{11}{16}$  in.

Mohenjodaro; Dk. 8290.

*Lent by the Government of India.*

237. MACE-HEAD, spherical; copper.

H.  $1\frac{3}{4}$  in.

Harappa; 277 h.

*Lent by the Government of India.*

238. STAFF-HEAD (?), with double lion-head; terra-cotta.

W.  $2\frac{3}{8}$  in.

Harappa; A. 815.

*Lent by the Government of India.*

239. GAME-PIECE; chalcedony.

H. 1 in.

Mohenjodaro; Dk. 5483.

*Lent by the Government of India.*

240. GAME-PIECE; faience.

H. 1 in.

Mohenjodaro; Hr. 4395.

*Lent by the Government of India.*



241. VASE AND COVER; silver.

H.  $8\frac{1}{4}$  in.

Mohenjodaro; Dk. 1341.

*Lent by the Government of India.*

242. BANGLE; terra-cotta with red glaze.

Diam.  $3\frac{1}{2}$  in.

Harappa; 4101.

*Lent by the Government of India.*

243. MARBLE; jade.

Diam.  $1\frac{3}{8}$  in.

Mohenjodaro; Sd. 3017.

*Lent by the Government of India.*

244. WEIGHT; marble.

L.  $3\frac{1}{8}$  in.

Harappa; 1651.

*Lent by the Government of India.*

245. MARBLE; agate.

Diam.  $\frac{3}{4}$  in.

Mohenjodaro; Sd. 6056.

*Lent by the Government of India.*

246. POTSDHERD; terra-cotta, painted black on red.

$3\frac{3}{4} \times 3\frac{1}{4}$  in.

Harappa; pl. 13.

*Lent by the Government of India.*

247. VASE; earthenware, painted black on red.

H. 5 in.

Harappa; H. 464 (C).

*Lent by the Government of India.*

248. PLATE; earthenware, underside painted black on red.

Diam. 7 in.

Harappa; H. 184 (g).

*Lent by the Government of India.*

249. VASE; earthenware, painted black on red.

H.  $8\frac{1}{2}$  in.

Harappa; H. 164.

*Lent by the Government of India.*

250. PLATE; earthenware, underside painted black on red.

Diam.  $7\frac{1}{2}$  in.

Harappa; H. 184 (s).

*Lent by the Government of India.*

251. POTSHERD; terra-cotta, painted black on red.

$5\frac{3}{8} \times 3\frac{3}{8}$  in.

Harappa; 10402.

*Lent by the Government of India.*

#### IN THE WRITING ROOM

252. PRINCE DARAH SHIKOH, SON OF SHAH JAHAN, IN HIS SERAGLIO. ABOVE, WOMEN SINGING AND DANCING.

18th century.

$11\frac{1}{4} \times 7\frac{3}{4}$  in.

*Lent by Seth Sobhag Mal Mehta of Ajmer.*

253. THE FAMOUS LOVERS OF THE EAST.

Ranjha and Hir; Damayanti and Raja Nala; Warmik and Azra; Zulaika and Joseph; Shirin and Farhad; unidentified; Marwa and Hulan; Rus descending into the grave of Ladha; Shaikh Bu-Ali-Kalandar and Mubariz Khan; the poet Hafiz Shaikh-i-Nabat; Ratan-chand and Padmavati; Laila and Majnun.

By Mirkala. 18th century.

$16\frac{1}{2} \times 11\frac{3}{4}$  in.

*Lent by Seth Sobhag Mal Mehta of Ajmer.*

254. YOUNG PRINCE ON AN ELEPHANT, WITH HIS ESCORT.

Mogul School; early 17th century.

$7\frac{1}{2} \times 4\frac{3}{4}$  in.

*Lent by the Secretary of State for India.*

Nos. 255, 257, 259, 261, 263, 265, 267, 269, and 271 are miniatures from a volume of the *Akbar-namah*, the life of Akbar by Abu'l-Fazl,

his Prime Minister, containing Book II and part of Book III. This work must have been completed sometime between 1602, when Abu'l-Fazl made his last addition to his writing of the *Akbar-namah*, and 1605, the date of Akbar's death; the greatest of Akbar's painters were entrusted with the task of decorating it, indicating that it was intended for his Library.

255. RIDOLFO ACQUAVIVA AND (PROBABLY) ANTONIO MONSERRATE, SITTING IN THE *IBADAT-KHANA*, OR 'HOUSE OF WORSHIP', offering to enter the fire with the Gospels in their hands, if the Muhammadan theologians with the Qu'ran would do the same.

fol. 263 b. By Nar Singh.

$10 \times 5\frac{3}{4}$  in.

*Lent by Mr. A. Chester Beatty.*

256. TWO MUSICIANS; line-drawing.

Mogul School; 17th century.

$7\frac{1}{8} \times 5\frac{1}{4}$  in.

*Lent by the Secretary of State for India.*

257. Other half of No. 259.

*Lent by Mr. A. Chester Beatty.*

FOUR LEAVES OF THE 'TARIKH-I-ALFI', a history of the Muslim world written for the Emperor Akbar by his command. Nos. 258, 260, 264, and 266.

258. Prayers offered before the *Ka'ba* at Mecca during a water famine. The Caliph Al-Mutawakkil sent a hundred thousand dinars for irrigation works. (It is worthy of note that on the Koran appears the name of the Emperor Akbar.)

$15\frac{1}{8} \times 8\frac{3}{8}$  in.

*Lent by Mr. Ajit Ghose.*

259. AMBASSADORS FROM THE SULTAN OF GOLCONDA bringing presents to Akbar, when he was encamped at Ajmir in 1577. Among the presents was an elephant, called Fath Mubarak, so violent



that the mahouts were afraid of him. But Akbar quickly reduced him to obedience. (See 257.)

fol. 247 b, 248. By Mir Taqi and Taqi.

$9\frac{3}{4} \times 5\frac{1}{2}$  in.

*Lent by Mr. A. Chester Beatty.*

260. SUPPRESSION OF THE REVOLT OF BANU SULAIN, who attacked the holy cities in the reign of the Caliph Al-Wathiq. Middle portion: An exchange of prisoners between the Moslems and the Christians which was negotiated in the reign of the Caliph.

$14\frac{7}{8} \times 8\frac{3}{8}$  in.

*Lent by Mr. Ajit Ghose.*

261. MUZAFFAR KHAN TAKING LEAVE OF AKBAR on being nominated to the government of Bengal, in March 1579. The small child by the throne is probably Sultan Murad.

fol. 268 b. By Inayat.

$10 \times 5\frac{5}{8}$  in.

*Lent by Mr. A. Chester Beatty.*

262. FALCONER BRINGING TWO DEAD BIRDS TO THE EMPEROR HUMAYUN.

Mogul School; 16th century.

$6\frac{1}{4} \times 4\frac{3}{4}$  in.

*Lent by Mr. A. P. Charles.*

263. AKBAR DEFEATING MUHAMMAD HUSAIN MIRZA NEAR AHMADABAD, in September 1573, where he was wounded in the thigh.

fol. 188. By Sur Das.

$10 \times 5\frac{5}{8}$  in.

*Lent by Mr. A. Chester Beatty.*

264. THE CALIPH AL-MU'TAZZ SENDS THE ROBE OF GOVERNOR OF IRAQ-I-ARAB TO ABDULLA BIN ABDULLA.

(Attributed to the court painter Lal.)

$14\frac{7}{8} \times 7\frac{7}{8}$  in.

*Lent by Mr. Ajit Ghose.*

265. THE OFFICERS OF THE REBEL ALI QULI UZBEG being brought before Akbar as prisoners. (Akbar is shown in the other half of this picture.)

fol. 123. By Dharm Das.

$10\frac{1}{4} \times 6\frac{1}{4}$  in.

*Lent by Mr. A. Chester Beatty.*

266. THE CALIPH AL-MUTAWAKKIL orders the release of a noble who had been falsely charged. (Miniature bearing the signature of Sarwan.)

$15\frac{7}{8} \times 8\frac{1}{8}$  in.

*Lent by Mr. Ajit Ghose.*

267. THE GUESTS AT A SELECT DRINKING PARTY, where the conversation turned upon the bravery of the Rajputs. Akbar (shown in the other half) proposed to run upon his sword fixed in the wall, but was prevented by Raja Man Singh.

fol. 168 b. By Dawlat.

$10 \times 5\frac{7}{8}$  in.

*Lent by Mr. A. Chester Beatty.*

268. A PRINCE SEATED, ABOUT TO FIRE A GUN.

Pen drawing.

Mogul School; 17th century.

$4 \times 4\frac{1}{2}$  in.

*Lent by Mr. A. Chester Beatty.*

269. AKBAR GRANTING AUDIENCE TO THE CHIEF OFFICERS OF HIS ARMY before attacking the fortress of Hajipur, on the Ganges, in 1574.

fol. 201. By Govardhan.

$10 \times 6$  in.

*Lent by Mr. A. Chester Beatty.*

270. THREE WOMEN ON A TERRACE AT NIGHT. A *Ragini* subject.

Mogul School; 17th century.

$9 \times 5\frac{3}{4}$  in.

*Lent by Sir Michael Sadler, K.C.S.I.*

271. THE ASSAULT ON THE CITY OF SARANGPUR, and the capture of some of the women of Baz Bahadur, Sultan of Malwa; the funeral pyre of others of his women, put to death by his order, is in the background.

fol. 59. By Lal.

10 × 5½ in.

*Lent by Mr. A. Chester Beatty.*

272. THE BUDDHA'S DESCENT FROM THE HEAVEN OF THE THIRTY-THREE GODS; talcose schist.

2nd to 4th century.

Gandhara (Graeco-Buddhist).

*Lent by Mr. Imre Schwaiger.*

273. HUQA-BASE; glass, gilt.

H. 7¾ in.

Mogul; late 17th century.

*Lent by Sir Austin Harris.*

274. SHRINE, ivory with silver and gold pendants, on brown horn base.

H. 20 in.

19th century.

Travancore.

*Lent by H.H. the Maharaja of Travancore.*

275. TIMUR (with a golden nimbus) on a fighting elephant; top r. Solomon borne by four demons.

18th century.

16 × 11¼ in.

*Lent by Seth Sobhag Mal Mehta of Ajmer.*

276. LADY AND PEAFOWL IN A MOONLIT LANDSCAPE.

A *Ragini* subject.

Hindu School; 18th century.

9½ × 5⅞ in.

*Lent by the Secretary of State for India.*

277. KRISHNA AND HIS BROTHER BALARAMA PLAYING WITH THE MILKMAIDS.

Kangra School; 20th century.

9 × 6¾ in.

*Lent by Mr. A. Chester Beatty.*



278. LADY IN A PAVILION LISTENING TO MUSIC. A *Ragini* subject.

Hindu School.

$9\frac{1}{4} \times 5\frac{7}{8}$  in.

*Lent by the Secretary of State for India.*

279. GIRL WITH PEACOCK FAN IN A DARK GARDEN.

Mogul School; 18th century.

$6\frac{5}{8} \times 3\frac{3}{8}$  in.

*Lent by Sir Akbar Hydari.*

280. AKBAR IN WAR AND PEACE.

*Above:* Akbar attacking a fortress.

*Below:* Akbar seated with members of his Court.

18th century.

$16\frac{1}{4} \times 11\frac{1}{2}$  in.

*Lent by Seth Sobhag Mal Mehta of Ajmer.*

281. KRISHNA DANCING ON A TERRACE, WITH MUSICIANS.

A *Ragini* subject.

Hindu School; 18th century.

$9\frac{9}{16} \times 6$  in.

*Lent by the Secretary of State for India.*

282. THE BRIDAL OF *DAMAYANTI*. This is one of a well-known series of 'Nala and Damayanti' drawings, examples of which are in the Boston Museum and in the Ajit Ghose Collection.

Kangra School; 18th century.

$8\frac{1}{2} \times 12\frac{7}{8}$  in.

*Lent by Mr. Ajit Ghose.*

283. JAHANGIR AND SHAH JAHAN.

*Above:* Shah Jahan watching an elephant fight.

*Below:* Jahangir with courtiers.

18th century.

$16 \times 11\frac{1}{2}$  in.

*Lent by Seth Sobhag Mal Mehta of Ajmer.*

284. AN OFFERING TO THE *LINGAM*. A *Ragini* subject.

Hindu School; 18th century.

$8\frac{1}{2} \times 5$  in.

*Lent by the Secretary of State for India.*

285. A LADY GOING TO MEET HER LOVER ON A STORMY NIGHT. A *Ragini* subject.

Kangra School; 19th or 20th century.

$7\frac{3}{4} \times 5$  in.

*Lent by Mr. A. Chester Beatty.*

286. WOMAN, WITH BOW AND ARROW, SEATED ON A ROCK UNDER A TREE. A *Ragini* subject.

Hindu School; 18th century.

$9\frac{3}{8} \times 5\frac{3}{4}$  in.

*Lent by the Secretary of State for India.*

287. A LADY WALKING IN THE FOREST.

Kangra School; 20th century.

$7\frac{1}{2} \times 5\frac{3}{8}$  in.

*Lent by Mr. A. Chester Beatty.*

288. PORTRAIT OF A LADY.

Artist unknown.

Rajput School; early 19th century.

$10\frac{3}{4} \times 6\frac{3}{4}$  in.

*Lent by Mr. M. C. Dey.*

289. *KRISHNA* AND *RADHA* ADMIRING THE LIGHTNING ON THE BANK OF A RIVER.

Kangra School; 19th century.

$10\frac{1}{4} \times 7$  in.

*Lent by Mr. A. P. Charles.*

290. GIRL DANCING IN A GARDEN. A *Ragini* subject.

Hindu School; 18th century.

$9\frac{3}{8} \times 5\frac{7}{8}$  in.

*Lent by the Secretary of State for India.*

291. *BUDDHA*; talcose-schist.

H. 11 in.

2nd to 5th century (Graeco-Buddhist).

Gandhara, Swat River Valley.

*Lent by Mr. G. Eumorfopoulos.*

292. LADY PLAYING MUSIC TO PEACOCKS. A *Ragini* subject.

Hindu School; 18th century.

$9\frac{3}{8} \times 5\frac{3}{4}$  in.

*Lent by the Secretary of State for India.*

293. *BODHISATTVA*; talcose-schist.

H.  $17\frac{1}{2}$  in.

2nd to 5th century (Graeco-Buddhist).

Gandhara.

*Lent by Mr. G. Eumorfopoulos.*

294. AN UNIDENTIFIED *NAYIKA*.

$12 \times 7\frac{1}{2}$  in.

Central Mus.; Lahore, K. 46.

*Lent by the Punjab Government.*

295. LADIES DANCING ON A WIRE.

18th century.

$15\frac{1}{4} \times 9\frac{1}{4}$  in.

*Lent by Seth Sobhag Mal Mehta of Ajmer.*

296. *KRISHNA* AND *RADHA* SEATED UNDER A TREE BY A RIVER.

Kangra School; 20th century.

$8\frac{1}{2} \times 5\frac{1}{2}$  in.

*Lent by Mr. A. Chester Beatty.*

297. PORTRAIT OF JAHANGIR.

Artist unknown.

Mogul School; early 18th century.

$8\frac{1}{2} \times 11\frac{1}{2}$  in.

*Lent by Mr. M. C. Dey.*



298. THE AWAKENING OF *KUMBHAKARNA*.13 $\frac{3}{8}$  × 9 $\frac{1}{8}$  in.

Central Mus.; Lahore, E. 20.

*Lent by the Punjab Government.*

## 299. RAJA JAI SING IN HIS ZENANA.

18th century.

10 $\frac{1}{4}$  × 7 $\frac{3}{4}$  in.*Lent by Seth Sobhag Mal Mehta of Ajmer.*300. *DURYODHANA* AND *ARJUNA*, soliciting the help of *Krishna* before the Great War.13 $\frac{15}{16}$  × 18 $\frac{9}{16}$  in.

Central Mus.; Lahore, 02229.

*Lent by the Punjab Government.*

## 301. MOONLIGHT SCENE. Alamgir II on an elephant driven by his son. The boy's mother being helped over the balustrade.

18th century.

15 $\frac{1}{2}$  × 10 $\frac{3}{4}$  in.*Lent by Seth Sobhag Mal Mehta of Ajmer.*302. ILLUSTRATIONS FROM THE *GITA GOVINDA* OF JAYADEVA; *Krishna* sitting with his fellow cowherds on the bank of the River Jamuna.12 × 8 $\frac{1}{4}$  in.

Central Mus.; Lahore, 0871.

*Lent by the Punjab Government.*303. *KHANDITA NAYIKA*.9 × 11 $\frac{3}{8}$  in.

Central Mus.; Lahore, I. 13.

*Lent by the Punjab Government.*304. *RASA LILA* OR *KRISHNA* DANCING WITH THE *GOPIS*.

From a MS. of the Harivamsa.

8 × 5 $\frac{6}{8}$  in.

Central Mus.; Lahore, I. 88.

*Lent by the Punjab Government.*

305. CARICATURE OF VAISHNAVA SAINTS.

11 × 7½ in.

Central Mus.; Lahore, J. 36.

*Lent by the Punjab Government.*

306. THE SLEEPER. A Bengal drawing by a peasant artist of Patna.

Early 19th century.

10⅞ × 9⅛ in.

*Lent by Mr. Ajit Ghose.*

307. *MANINI*, OR THE LADY-LOVE IN SULKS.

Bengal School (Kalighat); late 18th century.

19 × 12⅜ in.

*Lent by Mr. M. C. Dey.*

308. THE DANCE.

Bengal School (Kalighat); late 18th century.

19½ × 13 in.

*Lent by Mr. M. C. Dey.*

309. *KRISHNA* AND *RADHA*.

Bengal School (Kalighat); late 18th century.

20 × 13 in.

*Lent by Mr. M. C. Dey.*

310. GIRL PLAYING THE *SITAR*.

Bengal School (Kalighat); late 18th century.

20 × 13 in.

*Lent by Mr. M. C. Dey.*

311. WRESTLING SCENE.

Bengal School (Kalighat); late 18th century.

18 × 11 in.

*Lent by Mr. M. C. Dey.*

312. *NRISINGHA: VISHNU* IN HIS INCARNATION AS MAN—  
LION SLAYING THE DEMON—KING *HIRANYA KASIPU*.

Bengal School (Kalighat); late 18th century.

18 × 11 in.

*Lent by Mr. M. C. Dey.*

313. MILKING SCENE. *YASODA AND THE CHILD KRISHNA*

Bengal School (Kalighat); late 18th century.

17½ × 10¾ in.

*Lent by Mr. M. C. Dey.*314. *YASODA AND KRISHNA.*

Bengal School (Kalighat); late 18th century.

18 × 10¾ in.

*Lent by Mr. M. C. Dey.*315. GIRL WORSHIPPING *SIVA* IN THE FORM OF *LINGAM*.

Bengal School (Kalighat); late 18th century.

18 × 12 in.

*Lent by Mr. M. C. Dey.*

## 316. THE BESEECHING WIFE.

Bengal School (Kalighat); late 18th century.

Originally 18 × 10 in.

*Lent by Mr. M. C. Dey.*

## 317. ARCHITRAVE; buff sandstone.

L. 6 ft. 3½ in.

Gupta; 5th century.

Sarnath, near Benares (Sarnath Museum, E. 79; cf. *A.I.*, pl. 33).*Lent by the Government of India.*318. *YAKHINI (YAKSHI) SUDARSANA, STUPA RAILING-PILLAR, the gift of Kanaka the preacher, of Chikulana*; red sandstone.

H. 7 ft.

Early period; 2nd century B.C.

Bharhut, Nagod State (Indian Museum, Calcutta, I (31); *A.I.*, p. 29, pls. 9-13; *H.I.A.*, p. 31, pls. 11-13; *H.F.A.*, p. 30, pl. 5; Cunningham, *Stupa of Bharhut*, pl. XXIII, 2).*Lent by the Government of India.*319. *KRISHNA AND RADHA.* By a peasant artist. An example of the folk art of Bengal.

Early 19th century.

16¾ × 9 in.

*Lent by Mr. Ajit Ghose.*



320. MOUNTED WARRIOR WITH ATTENDANTS.

Mogul School; 18th century.

$12\frac{1}{2} \times 8\frac{7}{8}$  in.

*Lent by the Secretary of State for India.*

321. A PRINCE RIDING ON A HAWKING EXPEDITION.

Rajput School; 18th century.

$10 \times 6\frac{5}{8}$  in.

*Lent by Sir Akbar Hydari.*

Nos. 322-3 and 330-3 are miniatures from *Iyar-i-Danish*, 'The Criterion of Knowledge', a Persian version of stories entitled 'Kalilah wa-Dimnah'. The original Sanskrit work (no longer extant) was probably written by a Brahman in Kashmir about A.D. 300. Akbar instructed his Prime Minister, Abu'l-Fazl, to make a version in a simpler style than the best-known version then known, by Husain Waiz-i-Kashifi, entitled *Anwar-i-Suhaili*, written in a florid, bombastic style, so that the book might become more generally accessible and useful to a larger number of readers. The work was completed on July 10, 1588 (stated in preface by Abu'l-Fazl). It has never been published, and illustrated copies of it are rare. The pictures are among the finest examples of the work of Akbar's court painters; as many as thirty-four, and probably more, artists contributed towards the illustrating of the MS. With one or two exceptions, all the painters were Hindus (indicated by their names), and it is no doubt partially owing to this fact that the pictures exhibit such a sympathetic insight into all forms of animal life, making them discourse and behave as if they were human beings; an insight which is characteristic of all Hindu thought and literature.

322. THE BEARS ATTACKING THE APES IN THE ABSENCE OF THEIR KING, and occupying their territory, to avenge the discomfiture of one of the bears.

fol. 40. By Tiriyya (?).

$6\frac{5}{8} \times 4\frac{3}{8}$  in.

*Lent by Mr. A. Chester Beatty.*

323. THE APE AND TORTOISE form so close a friendship that the ape forgets the infirmity of age and the tortoise his home and family.

fol. 49. Artist unknown.

$6\frac{1}{4} \times 4\frac{1}{2}$  in.

*Lent by Mr. A. Chester Beatty.*

324. FLOWERS IN A VASE.

Mogul School; early 18th century.

$7 \times 4\frac{3}{8}$  in.

*Lent by Mr. A. Chester Beatty.*

325. AN ELDERLY MAN SEATED ON A PLATFORM.

Mogul School; late 17th century.

$4\frac{3}{8} \times 4\frac{1}{8}$  in.

*Lent by Mr. A. Chester Beatty.*

326. VULTURE. Perhaps by Mansur.

Mogul School; 17th century.

$5\frac{1}{2} \times 4\frac{5}{8}$  in.

*Lent by Mr. A. Chester Beatty.*

327. PORTRAIT OF A GIRL WEARING A TALL CAP. Probably a princess of the imperial family.

Mogul School; mid-17th century.

$4\frac{3}{4} \times 3\frac{1}{2}$  in.

*Lent by Mr. A. Chester Beatty.*

Two miniatures, Nos. 328 and 329, from a work on Natural History, probably forming part of a recension of the Aja'ib al-Makhlukat of Qazwini, compiled for the Emperor Akbar, but neither language nor arrangement exactly corresponds to the text of the Persian translations of this work as found in most MSS., the reason probably being that in this section, dealing with birds, special reference is made to Indian ornithology. The pictures bear the names of Akbar's painters.

328. THE JUNGLE COCK, AND ANOTHER JUNGLE BIRD FOUND IN THE HILLS.

Verso. Artist unknown. Four quails.

By Mahesh.

$7\frac{3}{4} \times 5\frac{1}{4}$  in.

*Lent by Mr. A. Chester Beatty.*

329. A PEACOCK AND PEAHEN IN A MANGO GROVE. Sketched by Miskina, painted by Ibrahim Kahar.

Verso. By the same artist. A banana tree with four little birds in it.

9 × 5 in.

*Lent by Mr. A. Chester Beatty.*

330. THE ENVOY, NAMED BIKRUZ, OF THE KING OF THE HARES WARNING THE KING OF THE ELEPHANTS NOT TO DISTURB THE MOON'S FOUNTAIN.

fol. 33. By Darm (*sic*; for Dharm) Das Tunrah.

6 $\frac{3}{4}$  × 4 $\frac{1}{2}$  in.

*Lent by Mr. A. Chester Beatty.*

331. KING SOLOMON CONSULTING THE BIRDS AND ANIMALS as to whether he should drink the Water of Life or not.

fol. 89. By Dhannu.

7 $\frac{1}{4}$  × 4 $\frac{5}{8}$  in.

*Lent by Mr. A. Chester Beatty.*

332. THE WEASEL, after killing the snake and saving the child, is battered to death by the father who thinks it has killed his child.

fol. 55. Artist unknown.

7 $\frac{1}{2}$  × 4 in.

*Lent by Mr. A. Chester Beatty.*

333. THE BLACK BUCK, THE CROW, AND THE MOUSE HELPING THE TORTOISE TO ESCAPE FROM THE HUNTER.

fol. 28. By Kamali Jibillah.

6 $\frac{3}{4}$  × 4 $\frac{1}{2}$  in.

*Lent by Mr. A. Chester Beatty.*



